TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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JAMES H. KEANE.

When the postman brought me THE MIRROR'S Christmas number last week I rubbed my eyes and looked at the calendar.

It seemed impossible to think that a whole year had rolled around since the last one. But I forgot time, space and eternity going through the pages reading the history of THE MIRROR, which is really a history of the stage in New York for the last twenty years.

Every one on the stage or connected with it in any way has reason to feel proud of that splendid number. From that sporty girl on the front cover to the big ad on the back, it is just a feast of good things. It is distinctly in the peach class. I'm glad I'm alive since I saw it. Aren't you?

Those three pages of MIRROR correspondents broke me all up. Aren't they lookers? As an aggregation of masculine intelligence and earnestness and up-to-date-ness they could be matched against the Rough Riders or any other body of bright, brainy fellows with the courage of their convictions expressed in their faces.

Another girl and I—just for fun, you know—went carefully over the lot and picked out those we liked best. I chose Lynchburg, Va.; Carbondale, Pa.; Richmond, Ind.; Columbus, Miss.; Minneapolis, Minn.; Ashland, Wis.; Jeannette, Pa.; Cincinnati, Ohio; Ottawa, Can., and Binghamton, N. Y.

She chose Chicago, Ill.; Baltimore, Md.; Lancaster, Pa.; Terre Haute, Ind.; Hartford, Conn.; Quebec, Can.; Clarksville, Texas, and New Orleans, La.

The girls? Oh, yes; of course we liked all the girls, and played no favorites.

Brooklyn had a good time last week, for over there Jefferson De Angelis was dancing through The Jolly Musketeer in time to very catchy music.

I had heard of educated legs, but I never saw them until I saw De Angelis dance. Dixey is a naturally graceful dancer. All he has to do is to stand on one foot and fan the air with the other, and we enthuse over him.

But De Angelis and his clever support, MacDonough, have the technique of the heel and toe down to such a point that they have invented new wrinkles that would delight the soul of Terpsichore to witness.

If Frank Daniels ever sees The Jolly Musketeer he'll want another just like it, for there are pretty girls to be hugged in it, and Daniels has made this particular line of dramatic work his own.

A librettist would as soon think of offering Daniels a book that lacked this feature as a playwright would of giving Mr. Crane a play in which he didn't scorn money and throw it about with reckless abandon through three acts.

So if De Angelis should happen to be playing in any city at the same time Frank Daniels is holding forth, he had better watch out for him.

Last week I wrote about some lines that were written by Gilbert (as I thought), but a kind young man named Eugene Powers has written me to say that Du Maurier wrote the lines.

"George Du Maurier," says Mr. Powers, "who helped Potter write Trilby." And he also informed me where I could get them—for which, of course, I am truly grateful.

But I wish he wouldn't use red note paper. It isn't nice.

In a theatre the other evening I looked over the auditorium after the first act, and saw with pleasure that nine women out of ten had removed their hats.

But few of the women had their hair dressed becomingly. Some of them from a back view seemed to have arranged their coiffures without thinking of the back of the head, which at the play is quite as much in evidence as the front.

Something will have to be invented which will do away with the hat removal and its adjustment after the fall of the curtain. First of all, it is a very awkward thing to take off one's hat after sitting down in a theatre. There is so little room for one's elbows, and then the hat becomes an embarrassment during the performance.

To put it on when the show is over is a perfect nuisance. Your escort is waiting. Other people are waiting to get out, or else climbing over you. You jab it on anyhow, and go out looking as if you had been at a fire.

Sometimes you see a sweet-faced woman come into a dining-room for supper after the play with her hat at a rakish angle that makes you shudder. Then you look in the glass at your own and find it is much worse.

It's all putting a hat on without a mirror, and putting it on in a hurry.

Last week I saw some beautiful little theatre hoods at a milliner's. But of course they are for wearing in carriages. I wish some women would be daring enough to start the fashion of wearing them in cable cars as well.

They are the most becoming things in the world, made of velvet and shaped something like a monk's cowl, with a point that is picturesque and pretty in its effect. The hoods are lined with satin or soft silk, padded and perfumed, of whatever color the wearer may like, and there are soft ties of crinkled chiffon.

In this setting a woman's face looks piquant and charming. And, best of all, she can slip it off without trouble, without disarranging a curl, and it goes on again without any fuss. It is an ideal head covering to wear to the theatre, and I don't know why the carriage girls should monopolize it.

The old Tacon Theatre in Havana has been bought by an American syndicate, and now the Cubans will have a chance to study our customs and ways and manners by observing how our actors portray life.

I recollect that when Loie Fuller went there a year or two ago they simply went wild over her dance and had duels by the dozen in her honor.

They will probably patronize the drama with enthusiasm, for that is the one thing a Cuban is willing to work hard at. He'll just about kill himself to have a good time.

I recollect being in Havana just after the insurrection broke out, and I had an interpreter whose idea of work was strolling around at 4 in the afternoon with a bunch of flowers in one hand and a cigarette in the other.

He could do nothing with more nonchalance and absence of conscience than any one I ever met. It was superb.

But if he went to a ball or got enjoying himself in any way he was the busiest thing you ever saw. The old Tacon Theatre is the place where they give the balls in Havana.

I can imagine a company of Sam T. Jack's blondes or Creoles, or whatever they are, going down and tearing that old town up by the roots. The first fence poster that goes up on the Prado will create a panic.

And the Havana "masher," than which there is none more virulent, will at last have an opportunity to study "La Americana" at a closer range.

The popular idea of the American woman in Havana is a peculiar one.

She is regarded as a wild and eccentric creature who travels unchaperoned before marriage and does about as she pleases afterward. The dawn of intelligence breaking over the mind of the average Cuban in regard to the American girl as she really is ought to furnish an interesting theme for playwright and story writer.

Christmas brings us all the best memories of our lives—the memories of childhood, of home, and the beliefs and illusions that make childhood only a few steps from angelhood.

This Christmas will have a deeper, sadder meaning than ever before to many of the people of the stage. The Yule log will blaze as brightly as ever and the holly branches and mistletoe will give Christmas cheer, but a mist of tears will blind the eyes of many who have been bereft by death during the past year.

Three women of the stage, each notable in her profession, and with hundreds of friends, have answered to the last call and gone over the Great Divide. Each was beautiful, honored in her work and worshiped in the home that she has left desolate.

One went down with a ship in mid-ocean; one died in her beautiful country home, and one with her baby in her arms in this city, where she had been the centre of a circle of brilliant people, all her devoted friends.

The memories that each has left to those who loved her are as tender and fragrant as beautiful roses. The ambition, the earnest work, the great humanity that marked each life in its dealings with those who came in contact with it, are like great chords of music sounding now in a perfect harmony—a requiem ascending from the hearts of those who knew and loved them here on earth.

Upon their graves, marked with the roses and the laurel of friends, THE MIRROR places this blossom of remembrance.

THE MATINEE GIRL.

BIOGRAPH PICTURES OF THE POPE.

The recently taken Biograph pictures of Pope Leo XIII. at the Vatican were shown for the first time last Wednesday evening before an immense, deeply impressed audience at Carnegie Hall. Archbishop Corrigan and other distinguished prelates were present, and the Rev. Thomas H. Malone delivered an interesting lecture about the Pope and the pictures. After showing a number of other biograph views, the new series were begun.

The first pictures presented the Pope being carried from the Loggia, attended by his imposing guard. Then came the return to the Loggia, the Pope graciously bowing and waving his hand in blessing. The third view was that of the Pope alighting from his carriage and seating himself upon a stone bench. Next he was shown walking at twilight in the Vatican gardens, then seated in his carriage preceded by his mounted guard. The closing picture presented the Pope approaching his throne and occupying it. As his attendants gather about he raises his hand slowly and bestows the apostolic benediction. The effect of the last picture was most impressive, the audience feeling that the blessing actually was being given to them and involuntarily bowing their heads to receive it.

The new pictures, apart from their peculiar interest to those who may never see the Pope himself, are among the finest examples of photographic art yet shown by the American Mutoscope Company and may not fail to attract large audiences wherever they are exhibited.

MRS. BAKER AT THE FORREST HOME.

Mrs. Sarah A. Baker, the oldest actress on the American stage, having decided to become a resident of the Forrest Home, at Holmesburg, Pa., went to that institution last Saturday. Mrs. Baker is eighty-one years of age and has been an actress for sixty-two years.

Mrs. Baker is a daughter of Charles Porter, the old-time Philadelphia manager, a life-long friend of Edwin Forrest; and her only living relative is a daughter, the wife of Clarence Handyside. For fifteen years before his death Mrs. Baker was a member of the company of Thomas W. Keene, who cared for her as tenderly as if she had been his own mother. Her Summers have been spent for many years at the Staten Island home of Mr. and Mrs. Keene, where she was when the invitation was received for her to become a resident of the Forrest Home. When a recent death made a vacancy in the home, Mrs. Augusta Foster presented to the trustees letters from Joseph Jefferson, A. M. Palmer, Frank W. Sanger, W. H. Crane, Frank McKee, Maggie Mitchell, Viola Allen, and the Actors' Fund strongly indorsing Mrs. Baker.

If the famous founder of the Forrest Home were living to-day he would gladly welcome his old friend as a guest in his model retreat.

A SUCCESSFUL BENEFIT.

On Wednesday night a benefit performance was given at Terrace Garden, under the auspices of the Amelia Relief Society, in aid of general charities. A very large attendance was present and the performance was in every way a success. The juvenile students of Arnetta Wood's school began the programme by giving quite an elaborate minstrel first part. A one-act pantomime called Love and Witchcraft, by S. G. Genung and Edwin Star Belknap, with music by Harry Worthington Loomis, followed, being admirably performed by the senior members of the American Academy of Dramatic Arts.

The little cameo of East Side life, Liz, was presented again by the original cast, Fernanda Eliscu and Robert Schable repeating their success of the first performance. Although embarrassed by an audience that seemed anxious only to laugh, these two young players interpreted the play with an intensity that wrung the hearts of the thinking onlookers.

The performance of A Lesson in Whist, also by the original cast, ended the evening's entertainment.

THE DEATH OF FRANK MORAN.

Frank Moran died on Dec. 14 at the German Hospital, Philadelphia, of influenza, contracted after long suffering with lung trouble.

Born in Ireland in 1827, he came to America as a child and had been a unique figure in the life of Philadelphia almost from boyhood. His initial professional appearance was made in 1848 as a black-face clown in the ring of Raymond and Waring's circus in Philadelphia, an original song and dance act with this then novel make-up earning for him the title of the "Ethiopian clown." In 1849 he joined the Boston Serenaders, a Philadelphia minstrel company that included James Lewis, James Sanford, Dick Myers, Eph Horn, Bob Edwards, and "Pop" Jones. Mr. Moran scored a hit as a ballad singer, banjo player and comedian. A year later he reached California, after being shipwrecked near Cape Horn, and entertained the gold-seekers until 1851, when he went to Australia with Rainer's Original Ethiopian Serenaders, returning to America in 1856 to organize Bryant and Mallory's Minstrels, later forming the famous Bryant's Minstrels in this city, opening at 472 Broadway. In 1859 he went back to Philadelphia to join Sanford's Minstrels, with whom he remained until 1862, when he appeared with Carncross and Dixey, which firm changed to Moran and Dixey in 1871. His other engagements were with Sam Sharpley, M. B. Leavitt, J. H. Haverly, Barlow and Wilson, Hooley's Minstrels, Kelly and Leon, and Harry Williams' Own company. In the company last named were the Millar Sisters, and Mr. Moran was married to Jessie Millar in Philadelphia last February. His wife was in constant attendance during his long illness and was with him when death came. His last appearances were made last Autumn in the South with the Lillian Tucker company, when he performed in white-face, but failing health soon compelled his return to his home. He was a prominent Elk. The Philadelphia *Press* tells this characteristic story of the famous minstrel:

"Besides being a minstrel Moran was an enthusiastic volunteer fireman, first with the Franklin and later with the Moyamensing Hose companies. If he was late at the theatre it was a pretty sure sign that there was a fire in progress somewhere. It is said that the old 'Moya' engine had a famous bell, famous principally because of its peculiar tones. Once Moran was on the stage when he heard the clang of the bell, and before anyone could reason with him he was off after his engine. He was attired that night in his 'first part' clothes, and with black face and hands presented a curious sight to the citizens. Catching his company just as they were about getting a stream on the fire, he tried to lend a hand, but was promptly sent spinning by a giant Irishman, the blow being followed by an uncomplimentary allusion to the black race generally.

"'But I am a member of the company. I am Moran,' protested Frank.

"Just as he was in danger of being made a football of someone suggested washing him, and the minstrel gladly stood while the stream spoiled his burnt cork and clothes together. Then he took his place at the pump."

Funeral services were held on Sunday at the rooms of Philadelphia Lodge, B. P. O. E., and interment was made at "Elk's Rest," Mount Moriah Cemetery, Philadelphia.

MUSICAL NOTES.

Mary Duff has returned to New York, after succeeding abroad, and may appear here soon in concerts.

Madame Gadski and Andrew Schneider were the soloists at a successful concert given at Carnegie Hall on Dec. 1 by the Liederkranz and Arion societies in aid of the German Hospital.

The sale of tickets for Sauer's first American appearance will begin on Jan. 3.

The season of the Maurice Grau Opera company began on Nov. 29 at the Metropolitan Opera House, when Tannhauser was sung. The same opera was repeated Dec. 3, afternoon. Romeo and Juliet was given Dec. 2, and Martha Dec. 3, evening. Ernest Van Dyck and Albert Saleza made successful American debuts. On Dec. 5 La Traviata was given; on Dec. 8, The Barber of Seville; on Dec. 9, Tannhauser; at the matinee, Dec. 10, The Barber of Seville, and in the evening, Il Travatore.

Madame Danziger-Roseblaut, Nina Rathbone, and Joseph Eller appeared with Emil Paur's New York Orchestra on Nov. 27 at Carnegie Hall.

James W. Morrisey will manage, for Henry Wolfsohn, the concert tours of Moriz Rosenthal and Blanche Marchesi, who will appear in America next month.

Ethel Inman, assisted by Enrico M. Scognamillo and Robert Hoseo, gave a successful concert at Mendelssohn Hall on Dec. 8.

The second private meeting this season of the Manuscript Society was held on Tuesday evening, Dec. 6, at the rooms of the Transportation Club. The composers who played their own works were W. Berwald, Paul Ambrose, Gerrit Smith, Bruno Oscar Klein, Victor Harris, Smith N. Penfield, and P. A. Schnecker. The singers who appeared were Fielding C. Roselle, Mrs. Gerrit Smith, Tom Karl, Mrs. Morris Black, and Ericsson F. Bushnell. On Dec. 22 the society will give a public concert at Chickering Hall.

The Metropolitan Concert company, under direction of Henry Buckler, will complete a Southern tour this week. They will probably resume in February.

Emil Paur's orchestra gave their second public rehearsal at Carnegie Hall, Dec. 9, to a fair-sized audience.

The Witmark Music Library has issued section III of their catalogue containing an alphabetical list of vocal operatic excerpts with orchestra accompaniments. The catalogue lists more than 1,500 different arias, duets, trios, and also concerted numbers with original orchestrations. The catalogue gives style of costumes and principal voice parts and chorus needed for production, making it convenient for any organizations, especially amateurs, to select appropriate productions.

Pope Leo XIII. has given a post in the Vatican to Father Perosi in recognition of his new oratorio, "The Resurrection."

GOSSIP.

Brigham Royce, whose portrait appears herewith, has been engaged for this season by Daniel Frohman for the part of Fritz von Tarlenheim in the play of Rupert of Hentzau, with Mr. Hackett. Mr. Royce has for the last eight years been well and favorably known throughout the country in the support of various stars, notably with Madame Modjeska, Rose Coghlan, Marie Wainwright, and Warde and James; also in leading parts in other prominent organizations. He is particularly suited to intense or romantic roles, and has met with pronounced success.

A divorce separating Virginia Thurman Cole and T. Kelly Cole was granted on Dec. 12 at Columbus, Ohio.

Stella Blair has joined The Air Ship to do her specialty.

William H. F. Beckham, the war correspondent, formerly of the Washington *Star*, who went out as press agent and business-manager for Creston Clarke, and was compelled to return to his home at Alexandria, Va., on account of illness, has recovered his health.

The Wages of Sin was played for the first time by Alma Chester at Portsmouth, N. H., on Dec. 7. So realistic was Miss Chester's emotional acting that a sailor in the audience was moved to toss all his money on the stage in response to her appeals for aid.

A son was born to Herr and Madame Paul Schumann (Madame Schumann-Heink), in this city, on Dec. 12.

The Bradley-Wortman Stock company has been reorganized as the Bradley Stock company, and is playing through Ohio under the personal management of J. E. Bradley.

Miron Leffingwell, author of The Dawn of Freedom, is working on two new melodramas for the Winnett Play Bureau, which will be produced next season. The titles, for the present, are kept secret.

Marie Doran is writing two new plays; one a comedy in which there are said to be no mistaken identity situations, and the other a romantic drama. The adaptation of Carmen, made by Miss Doran and Mollie Revel, was presented last week by the Salisbury Stock company, Milwaukee.

Samuel S. Howe, who plays Bill Pervis, the jockey, in Cuba's Vow, met with a painful accident at Wilkes-Barre, Pa. During the action of the play at the storming of Morro Castle, a clumsy super struck Mr. Howe across the cheek with a cutlass, inflicting a severe flesh wound. A surgeon was called and three stitches had to be taken in the cheek, after which the actor pluckily completed his performance.

James K. Hackett's company will lay off this week in this city.

Gus Hill's Through the Breakers is in rehearsal for production week after next. The scenery is by Hart and Becker, Young and Hagen, and the paper from Miner and Seers. Mr. Hill has been offered New York time for this attraction, but expects to wait until September before putting the play on for a run, bringing a new comedy, Abner White from Belfast, into this city instead.

J. T. McEnary, after the fire that burned the property of The Wheel of Fortune at Rochester, N. Y., retired from the company to visit his sister, who was seriously ill at her home in Beloit, Wis., where he will remain until after the holidays.

The annual benefit for the Treasurers' Club of America will occur at the Metropolitan Opera House on Feb. 12.

Brown's in Town will come to the Bijou Theatre on Feb. 20, following May Irwin.

James W. Bankson left Charles Coghlan Dec. 3, joined the East End Stock company, Pittsburg, Dec. 5, in Woman Against Woman, after a day's study, and played three nights, when the company closed, receiving, he says, a dollar for his trouble. He rejoined Mr. Coghlan yesterday in Brooklyn.

The Grand Opera House, Lebanon, Ky., which was recently badly damaged by fire, will be reopened in January by J. C. Lewis in St Plunkard.

W. L. Grove, formerly correspondent of THE MIRROR at New Albany, Ind., is now advance agent of Knobs o' Tennessee. Mr. Grove reports excellent business for the company.

Minnie Ashley, of The Geisha, was ill last week at her home in this city.

ENGAGEMENTS.

Henry E. Dixey, to play Mulligan in the Academy of Music, revival of Her Atonement.

Julian Mitchell, to stage the new De Koven-Smith opera at the Broadway Theatre.

Phil H. Irving, in advance of At Fort Bliss.

Frank V. Hawley, manager, At Fort Bliss company.

Joseph Kenney, as advance agent for Hotel Topsy Turvy.

IN OTHER CITIES.

BROOKLYN.

The principal interest of the week has attached to the first local production of The Jolly Musketeer, which came direct to the Columbia after its prosperous record at the Broadway Theatre. Seldom indeed has any presentation on this side of the river acored a more emphatic hit. The interesting libretto of Stanislaus Stange, the tuneful music by Julian Edwards, combined with the unceasing efforts to please by every one in the cast, from Jefferson De Angelis to the most unimportant in his support, made a whole that was irresistible. Two charming stage pictures by Walter Burridge and Ernest Gros, supplemented by a prodigality of rich costuming, contributed largely to the enjoyment of the production. Mr. De Angelis had an admirable foil in Harry MacDonough, the pair springing some new conceit in fun making every other minute. Van Rensselaer Wheeler's fine voice was heard to advantage, and Maud Hollins charmed all with a combination of effective vocalization and striking stage presence. Bertha Waltzinger, Helena Frederick, and Edith Hendee lent much toward making the performance a perfect one. The attendance was large. The Geisha next week.

Maude Adams finishes her stay of three weeks at the Montauk 17. William E. Sinn next presents Charles Coghlan in The Royal Box, with John Drew in The Liars underlined for Dec. 26.

The Amphion will reopen 26 with James K. Hackett.

The Amaranth Dramatic Society gave the second performance of its twenty-eighth season at the Academy of Music 14 before a large audience. Betsy was given with an excellence that quite reached professional standards. Among those who particularly distinguished themselves may be mentioned Mamie Sloat, Franklin Brady, Florence King, Frank Dallon, Maud Abrams, W. L. Hopkins, Madeleine Pearson, Harry Edwards, Rosalind Shiel, Paul Benton, Grace Green, and Vincent Wyatt. David Garrick will be acted at the January reception.

The esteem in which the Russell Brothers are held has served to draw good business to the Grand Opera House to encourage them in their first starring venture. Maids to Order cannot apparently be made to fill the bill. The Russells are a whole show in themselves, and The Two Irish Servant Girls, just as prolific mirth makers as ever, are deserving of a better medium, which they undoubtedly will secure. Manager Frank Dietz has The Devil's Auction to follow.

When London Sleeps has proven of good draught power at the Bijou, where The Silver King is next domiciled by Manager Harry C. Kennedy.

The Gayety has had many purchasers at The Devil's Auction, which Manager Bennett Wilson dismisses for Maids to Order and the Russell Brothers.

Hazel Kirke, which had been the announcement at the Novelty, was at the last moment set aside for A Victim of Circumstances. The stock company closed 17. Alf Sigman will succeed William Rudolph as business-manager. The future is apparently somewhat uncertain here, a makeshift booking, The City of New York, coming in for next week.

At Hyde and Behman's Helene Mora and a well-chosen olio, commented upon at length when seen here a couple of months ago, again served to crowd the auditorium to the doors at each performance. The various turns were contributed by McIntyre and Heath, Canfield and Carleton, Hayes and Lytton, Reno and Richards, Montgomery and Stone, the Coolmans, Weeks and Goodrich, also Lafayette. Miss Mora, who when last here was seen in the closet scene of Hamlet, has now been heard only in a repertoire of current popular songs. James Thornton is the headliner of next week's selection.

Isham's Octoroons are followed at the Brooklyn Music Hall by the Rose Hill Folly company.

The Star had a return visit of The Rowery Burlesquers, who retire in favor of Fred Irwin's Majestic Burlesquers.

The American Burlesquers, now at the Empire, make place there for the Rentz-Santley company.

The Park, temporarily under the active direction of Hyde and Behman, has afforded capital entertainment by Williams and Walker, who have been aided by a colored contingent of very clever people, prominent among whom have been Charlie Davis, Edward Goggin, also Hodges and Launchmere.

Human Hearts was the stock company's bill at the Lyceum.

The Unique was the abode of Miaco's City Club, where Lang's Operatic Burlesquers are underlined.

Hyde and Behman, who control the Park Theatre through a long lease, only desire to retain the office frontage on Fulton Street, where last year they removed their business headquarters. They have recently offered the auditorium portion at the nominal rental of $9,000 per annum, with no takers in sight.—Two performances of grand opera from the Metropolitan Opera House are promised at the Academy in January, under the business direction of John W. Ward, long and favorably known in this borough.

SCHENCK COOPER.

SAN FRANCISCO.

It is extraordinary what a hold that well-worn farce-comedy, The Private Secretary, has upon the theatregoing public. It was produced at the Alcazar week 5-11, and the popular little O'Farrell Street house was packed to the rafters every night. Incidentally, it gave the opportunity of his life to Howard Scott, a young actor who had appeared in nothing but small parts and had contented himself with playing those well. As the nervous young curate, who thinks he has strayed into a lunatic asylum, Mr. Scott did his very best work, and kept his audiences in roars of laughter. George Osbourne, too, was seen to the best advantage in the character of old Cattermole. He has played the part before, and is thoroughly familiar with its details. Gretchen Lyons was uncommonly good as Edith Marsland. Marie Howe, who has done good work of late, sustained her reputation by a clever portrayal of the spiritual spinster. Earnest Hastings as Douglas Cattermole, Frank Denithorne as Harry Marsland, Mr. Bryant as the Squire and Clarence Montaine as Gibson, the tailor, were acceptable. The piece was well staged, and great credit is due to Managers Mark Thall and Fred Belasco for the way in which the good work is being kept up at this house. For week 12 a revival of Alabama is promised.

Ole Olson held the boards at the New Comedy. The play has been seen here often before, but it always finds a welcome, and Manager Leavitt reports excellent business throughout the week. George W. Hamler played the title-role. His dialect was good and his comedy work much appreciated. St. George Hussey was very amusing as Bridget O'Flannigan, a part she has played for several seasons. Minnie Church, as Gennie, was well received. Some excellent specialties were introduced, notably Thomas Beaty as German impersonator and dancer; C. F. Lorraine, bass solo; W. W. Crimans, and Jessica Powds. South Before the War 12-17.

Blaney and Vance's extravaganza, A Boy Wanted, drew large crowds to the California. It was bright, sparkling and funny. Louis Martinetti made a lively Boy, and showed great versatility. Knox Wilson made a hit as Herman Highball. His musical specialties were enthusiastically received. Eva Tanguay proved to be a vivacious little soubrette who sang and danced herself into favor in the part of Helen Highball. E. S. Maury, Fred Walz, J. A. Marcus, George Halpin, R. Bicknell, Dora Busch, Jeanne Ardell, Gertrude Bromley, Aimee Bernard, Phyllis Ruffel, Kittie Lenton, Gracie Bell, Anita Laurence, Lillie Hathaway, Effie Laurence, and Sadie Stanley completed a talented co. The girls were pretty and smartly decked out.

Week 12 the old favorite, Dan Sully, will appear in Uncle Bob.

Blacklisted, a melodrama, dealing with the struggle between capital and labor, was well put on at Morosco's Grand. James M. Brophy was acceptable, as usual, in the part of Frank Lynton, the persecuted foreman. Landers Stevens as the villain, Mark Hawton, was conscientiously despicable. Fred Butler scored in the part of Harry Vernon. Lorena Atwood played the heroine with her accustomed thoroughness. Others who filled their respective parts creditably were Maurice Stewart, Max von Mitzel, James Corrigan, Marie Winson, and little Venie Wells. The Temptation of Money follows 12. Anna Goodwin, vocalist, has been specially engaged to play Lady Waters.

Gayest Manhattan did well in its second week at the Columbia. A Parlor Match follows.

Cyrano de Bergerac was repeated at the Tivoli week 5-11. It certainly reflected great credit upon the management. No expense was spared, and the production was worthy of a high-priced theatre. Edwin Stevens, in the title-role, showed what an excellent artist he really is. La Mascotte is to be revived 12.

The Press Club, of San Francisco, took a benefit at the Columbia on the afternoon of 8. Every theatre in the city contributed talent willingly, and the result was an artistic, as well as financial, success. The club banqueted artists and managers at its beautiful new rooms on the evening of 10. The proceedings opened at midnight and lasted until sunrise.

Frank Bacon has rejoined the Alcazar co. under special engagement. He will play the Squire in Alabama.

The Yellow Dwarf is to be the Christmas spectacle at the Tivoli. It will be handsomely staged and dressed. Ida Wyatt, who has just returned from Europe, will have charge of the ballets.

There is talk of the Baldwin being replaced by a magnificent theatre to be erected on property belonging to James D. Phelan, present Mayor of the city, on Eddy and Jones streets, opposite the Alhambra. Alfred Bourier, late of the Al Hayman management, is spoken of in connection with the enterprise.

Earnest Hastings and Gretchen Lyons are about to sever their connection with the Alcazar co. They will go into vaudeville.

FRED S. MYRTLE.

DENVER.

Willie Collier, in The Man from Mexico, amused quite large audiences at the Broadway Theatre 4-10. Willie Collier is a comedian with splendid possibilities. His sense of humor is well defined, his methods clean cut and unique and his facial expression wonderfully good. The supporting co., while not quite up to the standard Smyth and Rice have set for us in their preceding productions, nevertheless is quite well balanced. Thomas A. Wise made all there was possible out of the part of Majors "the friend," but found little outlet for the well known ability of which he is possessed. A realistic bit was the Deputy Sheriff contributed by M. L. Heckert. Adolph Jackson, Dan Mason, George Parsons, and Louis Bishop Hale all did effective work, and made the most of limited opportunities.

Kellar did splendid business at the Tabor 4-10, and he deserved it. Among the features of his entertainment "The Cassandoga Propaganda," "Out of Sight," "The Hindoo Clock," and "The Princess Karnak," proved decidedly interesting, and "The Simla Seance" and "Mysteries of the Blue Room" were bewildering and mystifying, and the best things of the kind I have ever seen on any stage. Kellar made a decided hit upon the occasion of this, his first visit to this city, purely through the excellence of his work, as he was not particularly well known here.

Joseph R. Newman, the well known song writer of this city, has written a new song, which bids fair to outshine his former successes in popularity, not even excepting "Delsarte" and "Shooting Craps." Mr. Newman's new song, which possesses all the elements of popularity, is entitled "My Girl is a Different Kind," and is a good natured satire upon the "Annie Rooney" style of songs.

Manager Peter McCourt is enjoying a well earned vacation, having gone East 10 to spend two weeks with relatives.

R. B. Moyes, treasurer of the Tabor Opera House, and who has been connected with Denver theatres since the time when the memory of man runneth not to the contrary, is to be married 14 to Minna Johnson, of Colorado Springs. There isn't a better known or more popular young man in town than "Dick," and hosts of friends wish him happiness.

Alden Benedict and co. appeared at the Lyceum 4-10, presenting Fabio Romani to good business.

At the Orpheum Frank Readick and his stock co. presented A Noble Outcast to large and well-pleased audiences.

F. E. CARSTARPHEN.

MILWAUKEE.

The Girl I Left Behind Me was the week's attraction at the Bijou 11-17. McFadden's Row of Flats 18-24.

The Salisbury Stock co. put on Hazel Kirke at the Davidson 11, and attracted the usual large and appreciative audiences. John W. Burton achieved a pronounced success in the role of Dunstan Kirke, which he played with great force and conviction. Benjamin Howard gave a delightfully finished performance as Arthur Carringford. John Daly Murphy scored a palpable hit as Pittacus Green. Francis Byrne gave a fine portrayal of Aaron Rodney, and Charles Dade was pleasing as Barney. Eleanor Robson was charming as Hazel. Ethelyn Palmer gave a capital illustration of Dolly Dutton. Maye Louise Aigen's Lady Travers was a finished rendition, and Ella Marble played Mercy Kirke admirably. Minor roles were capably handled by Charles Ray, James Carew, John Casey, and Madeleine Wheeler. The stage settings were very pretty, and the performance went with the characteristic evenness of the Salisbury productions. London Assurance 18-24.

The Thanhouser-Hatch Stock co. presented The Lost Paradise 12 to a packed house, and gave a fine production. Eugene Moore, in the role of Reuben Warner, played with intellectual force, though betraying a tendency to overemphasize in his strong scenes. Lucius Henderson was good as Ralph Standish, and Irving Brooks did well with the role of Andrew Knowlton; one of the hits of the piece was the delightful comedy work of Donald Bowles and Gertrude Homan as Rob Appleton and Polly Fletcher, respectively. The character comedy was very cleverly furnished by Frank B. Hatch as Billy Hopkins, and Nan Mifflin as Cinders, the latter's work being the neatest she has yet offered. William Yerance was intensely effective as Schwarz, and Samuel Lewis did a clever bit as Mr. Fletcher. Alberta Gallatin played Margaret with all her usual charm and grace. Mary Davenport was capital as Mrs. Knowlton, and Meta Brittain, as Nell, is especially entitled to praise. Lesser roles were well taken by R. A. Bertheiet, Clarke Comstock, John Foley, Lulu Hastings, and Josephine Blodgett. The opportunity for scenic effect was not lost by Manager Hatch, the foundry scene being extremely realistic, and the performance aroused tumultuous applause. A double bill, consisting of The King's Pleasure and Confusion, 19-25.

Vaudeville has given way to farce-comedy at the Alhambra, an indefinite run of the latter being inaugurated 11 with Have You Seen Smith, a tremendous house resulting in the change. The organization contains some clever people who did entertaining specialties. James F. Dolan, Joe Natus, the Harvey Sisters, Fred Wensel, Grace Leonard, Minnie Daly, Bobby Mack, Eva Williams, Jack Tucker, and Joseph Swickard are in the co., and combine to make things go with liveliness and ginger, and were entirely successful in providing much pleasure and amusement to a well satisfied audience. Shanty Town 18-24. Fanny Rice 25-31.

The amateur performance of Iolantha, at the Pabst Theatre 8-10, for the benefit of the Soldiers' Relief Fund was a thoroughly artistic and pecuniary success. Individual hits were made by Mrs. Louise Auer, Lillian Wahl, Mrs. A. G. Hodden, Harry Klingenfeld, Charles E. Sinlinger, Theodore Schroeder, and James C. Wall, all of whom displayed astonishing talent and ability. The opera was presented under the direction of Arthur Weld, and adds another brilliant success to the long list of notable operatic productions given under his able leadership. The large orchestra and chorus were kept under perfect control, and the entire co. showed the result of careful and experienced training. George Herbert looked after the stage, and the best results were obtained from his skill and experience, the scenic effects were strikingly beautiful, and society turned out in force at each performance. The Countess Gucki was revived by the stock co. at the Pabst 11, and was most favorably received by a large audience. Posthumous Fame will be given 14, and Our Doctors 16. Rosenthal, the pianist, will appear at the Pabst 16. The Arion Club will sing "The Messiah" 20.

Frederick Paulding terminated his engagement with the Salisbury Stock co. 10, and has accepted an offer to appear in an original New York production in February. Before leaving Milwaukee Mr. Paulding will give two Shakespearean recitals at Athenæum Hall 19 and 22, the subjects chosen being Romeo and Juliet and Hamlet.

Here's the compliments of the season to THE MIRROR and warm congratulations on the magnificent Christmas and Twentieth Anniversary edition.

C. L. N. NORRIE.

BUFFALO.

Charles Coghlan in The Royal Box was the attraction at the Star 12-14. Mr. Coghlan gave us his very artistic impersonation of Clarence last season to only fair business, but our patrons were alive to the merits of the attraction this year and attended the performances in large numbers. Mr. Coghlan's work has improved if anything, and he was the recipient of several curtain calls at the opening performance. His co. as a whole, is not quite so strong as that of last season, but was sufficiently capable to give a creditable performance. Alexander Kearney was excellent as Count Feisen and Charles Stanley impersonated Tipps with rare good judgment. Nora O'Brien made a charming Lady Robert, the only regret being that her part did not necessitate her presence after the first act. Lotta Linthicum was splendid as Countess Helen. The Evil Eye 19-21. Hotel Topsy Turvy 26-28.

At the Lyceum Two Little Vagrants did a good week's business 12-17. This is the first time this production has visited us, and considerable curiosity was aroused concerning the piece, which had fared so well in other cities. Mildred Holland as Fan Fan was the particular star of the co., and her impersonation of the boy's role left nothing to be desired. The play is well mounted and the co. better than the average one seen in melodrama. Going to the Races 19-24.

Lillian Harris, of Jack and the Beanstalk, whose illness was noted in last week's MIRROR, rejoined the co. at Hamilton, Ont. Word has just reached me that Miss Harris has again been taken ill at Detroit and is at present unable to appear with the co.

Robert C. MacCulloch, well known in theatrical circles of your city, writes me that he is organizing a comic opera co. which will make a tour of the larger cities in a repertoire of standard operas. A well and favorably known prima donna will be at the head of the organization, and William H. Lee, Jr., is to be general manager of the enterprise.

John H. Meech, of this city, formerly manager of the Academy of Music, lost many personal effects at the Lincoln Theatre fire, in Chicago.

It seems now that after all we will have a short series of concerts by the Symphony Orchestra this Winter. Arrangements have been completed whereby a number of prominent citizens have raised sufficient funds to insure a season of six or eight concerts.

F. Ray Comstock, of the Madison Square Theatre, New York, paid a short visit to friends in town last week.

B. P. O. Elks, 23, are making active preparations for their annual Lodge of Sorrow, which will take place at the Star Theatre 18. The ceremonies will be unusually impressive on account of the recent sad death of Exalted Ruler Lynd.

It is rumored that Alphonse J. Meyer, of Shea's Garden Theatre, has purchased and will manage a well-known hotel in this city. Mr. Meyer should make an ideal landlord, and he has the best wishes of his many friends in this city.

RENNOLD WOLF.

MONTREAL.

Things theatrical are suffering from that almost inevitable dullness which precedes the Christmas holidays. Three out of our five theatres are dark, the Academy, Her Majesty's and the Queen's, and the two former will remain dark next week also. The bills presented at the two theatres that are open are of an exceptionally good quality, as if to make up for the lack of quantity at the sister houses. The Francais Stock co. give Gillette's charming comedy, The Professor, which made quite a hit here about eighteen years ago, and the production is in every way creditable. The leading role of Professor Arthur Hinsdale falls to Walter Townsend, and in it he adds another to the long list of successes he has made in such a great variety of parts. He fully realized the quaint comedy conceits of the character, and was equally at home in the pretty little love episode that concludes the third act. Nellie Callahan made a thoroughly charming and dainty Daisy Brown, and in the above-mentioned love scene shared honors with Mr. Townsend. Harry Rich gave a clever performance of the detective, Mark Singlton masquerading as the artist, Beauregard. Tom McGrane and Morris McHugh as Mr. Tompkins and Gustavus, respectively, were very good. Charlotte Deane and Esther Moore looked pretty, and made the most of Grace Gay and Estelle Carter. Editha Vaughn deserves a word of credit for her Dolly Primey. Annie Shindle, a newcomer, created a favorable impression as Mrs. Elliot. Drew Morton gave a clever sketch of the old ruffian, Brown, and R. Sherman an acceptable performance of Henry Marston. The play was prettily staged. The Troubadour Trio head a fair vaudeville bill.

The White Crook, with Tom Sharkey and Bob Armstrong in a sparring bout as an extra atraction, played to big business at the Royal. The Carlos, in a novel acrobatic turn, deserve special mention.

The Garrick Dramatic Club presented The Schoolmistress to a large and fashionable audience at the Academy, Dec. 2. The performance was under the patronage of Lord and Lady Minto.

There will be a large charity ball held at Her Majesty's 21.

Robert B. Mantell will open at the Queen's 19 in A Secret Warrant. During the week he will appear in Monbars, The Face in the Moonlight, Romeo and Juliet, and Othello.

A second edition of the popular song, "When the Tide Comes In," words by Van Buren Thomson, music by Herbert Spencer, leader of the Theatre Royal orchestra, has been issued.

The CHRISTMAS MIRROR, just at hand, beats all former records.

W. A. TREMAYNE.

OMAHA.

Manager Burgess must have wished to give his new and strong competitors a fair field for their opening week, as with a single exception the attractions at the Boyd were not as strong as usual and half of the past week was dark. On the Suwanee River 4-6 attracted only average houses. The play is presented fairly well and there is some good singing. Mathews and Bulger had two splendid audiences Dec. 11, appearing in By the Sad Sea Waves, which made a hit. It is very unfortunate that Omaha should not have had a longer engagement, as these comedians have always done particularly well here. Kellar 12, 13. A Contented Woman 18-20. What Hapened to Jones 25-29. The Idol's Eye 30, 31.

J. R. RINGWALT.

NEW ORLEANS.

At Hopkins' St. Charles Theatre The Banker's Daughter was offered 11-17. The play was well presented, and the work of Maud Edna Hall and Mortimer Snow, principals, deserves commendation. The others in the cast were satisfactory. The vaudeville features were excellent and consisted of the Silvers, singers; the Three Little Japs, acrobats and equilibrists; Macart's trained dogs and monkeys, and numerous good views by the biograph.

The Murray-Lane Opera co. at Hopkins' Academy of Music afforded the patrons of this theatre a rare treat 11-17, when the double bill of Cavalleria Rusticana and Billee Taylor was presented. Owing to the illness of pretty Margaret Sayre 11 two acts of Fra Diavolo were substituted for Billee Taylor, but during the remainder of the week the bill as originally advertised was presented. In Cavalleria Rusticana, Cora Lane as Santuzza has scored a decided hit, and her singing of the Easter hymn was particularly well rendered. J. K. Murray as the village teamster sang his whip song effectively, and Bernice Holmes made a satisfactory Lola. Tom Green dressed and acted well the part of Turridu, but his voice unfortunately is not equal to the requirements of the score. The chorus, to which the composer has devoted the greater share of his labor, showed discipline and the ensemble was excellent. The orchestra, under Director Darling, deserves mention for its rendition of the intermezzo. Laura Millard has withdrawn from the ranks of the co. and has left for New York. Princess Olga 18.

My Friend from India appeared here 11-17 and drew fairly during the week. Georgia Minstrels 18. The Heart of Maryland 25.

Julia Marlowe was seen here 12-17 in The Countess Valeska, As You Like It, and Ingomar. Clay Clement 18. Sol Smith Russell 25.

There was a brilliant performance of Gounod's Faust at the French Opera House 13, and M. F. Charley's co. thereby added another to its many triumphs. Society was out in full force as an encouragement to the singers, and that the fact was appreciated is shown by the high quality of the performance. Madame Berges-Galdan, the charming chanteuse legere, sang the role of Marguerite, and a more ideal heroine of Gounod's masterpiece never has been seen in this city. Possessing a charming personality, marked dramatic ability and a voice remarkable for its birdlike attributes, it is but natural that Madame Berges should sing her way into the hearts of operagoers, and be considered the brightest star in M. Craley's aggregation of singers. M. Gibert as Faust never has been heard to better advantage and divided the honors with Madame Berges. The garden scene in the second act is deserving of mention, not only for its brilliant scenic effects, but for the delightful manner in which the celebrated duo, "Je veux t'aimer," was sung. The church scene was strikingly imposing, and M. Bouxman as Mephisto was in fine voice. The great ballet of the fourth act was danced in a commendable manner, and the chorus and orchestra, the efficiency of which is now near perfection, should be complimented. Tannhäuser 15.

The Grand Opera House will remain dark for two weeks, 11-25, Manager Greenwall concluding not to attempt the Baldwin-Melville co., owing to the fact that he could not get vaudeville attractions.

J. MARSHALL QUINTERO.

KANSAS CITY.

A Contented Woman succeeded in sending home a lot of contented women from the Grand 11-17. The comedy is one of the brightest of Hoyt's works, and also one of the most polished and refined, and in a general way is highly flattering to the female contingent. Belle Archer, who plays the title-role, is beautiful enough to please the women as well as the men, and acts the part in a most pleasing manner. Fanny Denham Rouse was a terror as Aunt Jim, the strong-minded member of the family, and Henrietta Lee looked and acted finely as Mrs. Ebbsmith. ArthurBuchanan was excellent as Ben-

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ton Holmes, and Charles P. Morrison strong as Cutting Hintz. Bonnie Lottie, a clever little dancer, and Miss Lee and Mr. Morrison in songs were heartily encored. The scenery furnished was excellent, and in addition to that carried by the co. Manager Judah put on for the first time a handsome new setting for the first act, which was an interior of artistic merit. A Trip to Coontown 18-24.

Kellar comes to the Coates 15-17. It is his first appearance here in a number of years.

The concert by the Philharmonic Society at the Coates 11 was fairly attended, but was greatly appreciated by those present. Carl Busch has brought his orchestra to a high state of perfection and their concerts are finished performances.

The Gilliss is dark 12-17, but will have an attraction 18-24 entitled Flanagan's Flats.

Lucile Dyer has been coached by Louise Denham and a society melodrama, named The Secret of Sable Island, has been written for her. She expects to make her debut at the Coates in this play in January.

Francois Boucher gave the first of his series of four violin recitals at the Academy of Music 12, and delighted the good-sized audience present with his wonderful interpretations of the difficult masterpieces rendered. His work is always delightful and he is a thorough artist. He was assisted by Jessie Cole, soprano, who was well liked.

The Elks Club, finding their headquarters in the New York Life Building becoming crowded owing to the big membership, has taken a lease on the Wisconsin Building, where they will have spacious quarters, including club rooms, billiard rooms and banqueting rooms, as well as sleeping rooms for twenty bachelors.

FRANK B. WILCOX.

JERSEY CITY.

Mrs. Fiske was the attraction at the Academy of Music 12-17 and appeared in her capital repertoire. A Bit of Old Chelsea and Love Finds the Way were presented 12, 13. A Bit of Old Chelsea, which served as a curtain-raiser, was a gem, and Mrs. Fiske as Sancora was easy, natural and graceful. John Craig was excellent as Hillier. In Love Finds the Way Mrs. Fiske had exceptional opportunities to display her powers as an emotional actress, and she made her audience sympathize with her heartily. Many handkerchiefs were in evidence at the close of the second act. Frederic De Belleville is an excellent support, and the rest of the co. was strong. The scenery and appointments were perfect. Divorcons was the bill 14, and as a comedienne Mrs. Fiske swept everything before her. Curtain calls were well deserved, and Mr. De Belleville was seen at his best. Messrs. Craig, North, John Jack, McCormack, Sidney Cowell, Olive Hoff, and Gertrude Norman were very good. All of the plays were put on in a perfect manner, attention being paid to the smallest details, and each play gave the best of satisfaction. Tess of the D'Urbervilles is to be the attraction 15-17, and the advance sale is big. The entire engagement has been an artistic success. A Secret Enemy 19-24. Andrew Mack 26-31.

Robert Fitzsimmons and Edward Harrigan's co. in The Mulligan Guard Ball came to the Bijou Theatre 12-17 to crowded houses. The Mulligan Guard Ball as presented here is not even a ghost of the once famous play. Neither does it appear to be the same Ned Harrigan. The patrons of the house expected to see a Harrigan play and were disappointed. The members of the co. played their parts *ad lib.*, and everything seemed to go. Dan Fenton as Honorah Dublin makes the hit of the play and does a specialty in the second act. Frank H. White is the Simpson Primrose and gets along fairly well. The once famous Skidmore Guards are sadly neglected. Dave Braham, Jr., plays two small parts in a capable manner. The Lemons of George Merritt is good. Edward O'Brien as Lockmuller is lost. The part of Rebecca Allup is done by Billy Williams. Master Joseph is the Gussie Lockmuller. He plays the part well and sings sweetly. Lizzie Conway plays Cordelia very well. Eleanor Carroll handles Bridget Lockmuller in a familiar manner, and Pearl Bradburn is a pert Kitty Lockmuller. In the first act the Constantine Sisters do a good acrobatic specialty. Theo Julian does her neat musical turn in the second act, and the Folly Trio (W. H. Ward, Pearl Bradburn, and George Murphy, Jr.) do a fine specialty of coon songs. Robert Fitzsimmons was warmly welcomed. He punches the bag and spars three rounds with Yank Kenny. McNulty's Visit 19-24. The Red, White and Blue 26-31.

Manager Frank E. Henderson has just booked for the Academy of Music George Monroe, Under Sealed Orders, and Through the Breakers.

Frank C. Bangs was a visitor 9, preparatory to his leaving for Chicago, where he is to appear in vaudeville with Janauschek.

Charles F. Dittmar and his wife, Florence Bindley, have again taken up a residence in this city. Miss Bindley is convalescent from a severe illness.

Harry Hyams, business-manager-treasurer of the Academy of Music, was absent from his post of duty 8, and it was rumored about the theatre that he was celebrating his forty-fifth birthday.

When London Sleeps will lay off in New York city 19-24, resuming 26.

Manager Young, of the Traction Company here, and his party of ladies and gentlemen attended the opening performance of Mrs. Fiske at the Academy of Music 12, and created a sensation by coming to the door of the theatre in the directors' special car.

A certificate of incorporation of the Bijou Theatre Stock Company, of this city, has been filed in the office of State Secretary at Trenton, with a capital stock of $100,000, divided into 1,000 shares of the par value of $100 each. The papers have been filed with the County Clerk, and show that John W. Holmes has subscribed to 500 shares, while Henry T. Nugent, Harry A. Hornidge, and John A. Dennin have each subscribed to one share, making a total of $53,000 capital paid in.

Edward Harrigan has played an engagement in every house in this city.

Manager Holmes is negotiating for The Village Postmaster for his Bijou Theatre here Jan. 27.

A copy of the Christmas number of THE DRAMATIC MIRROR is on the table in the Elks' club room here, and is receiving words of praise from every member who sees it, not only for its excellent contents but also for the neat, artistic appearance.

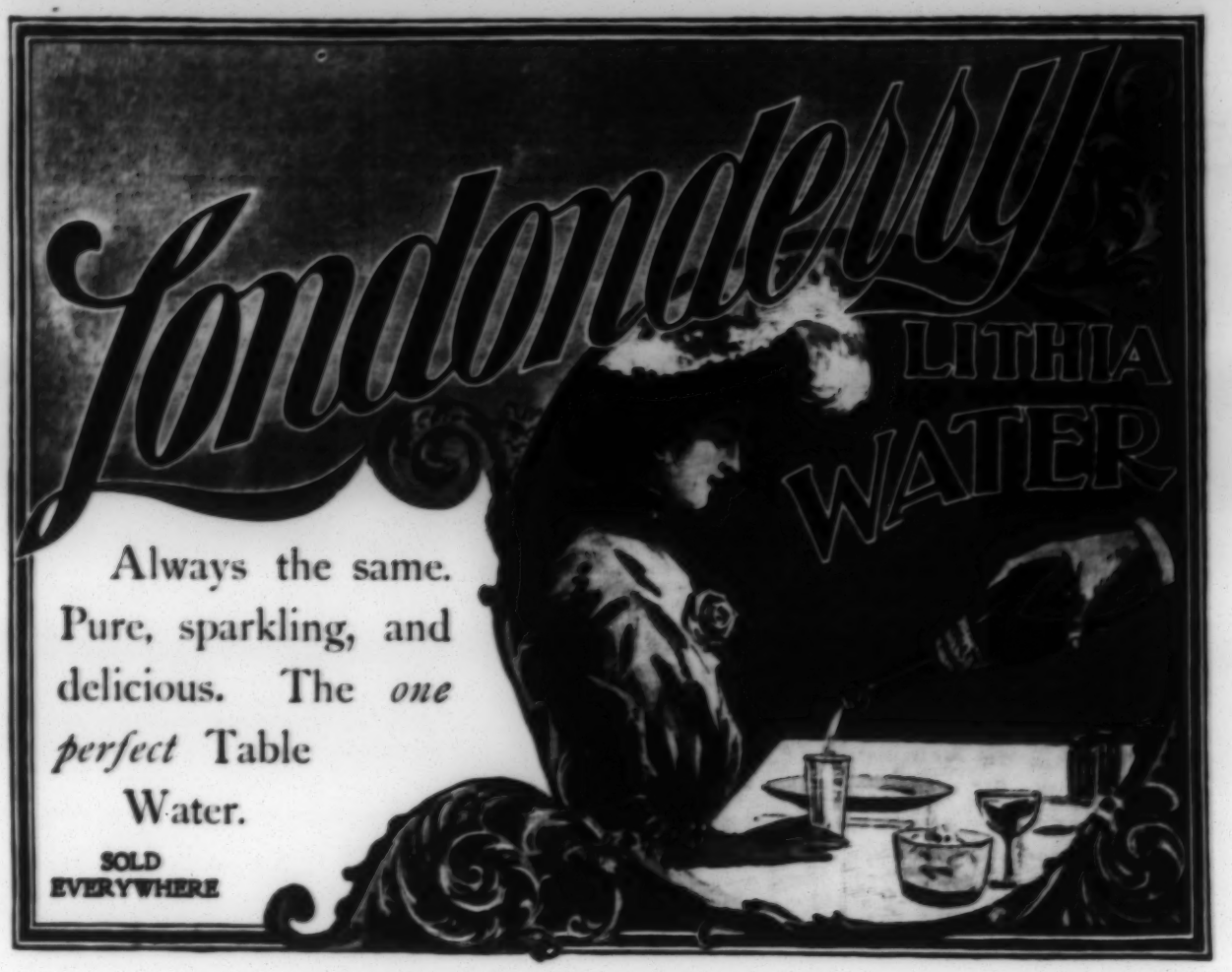
William Cobb, formerly with A War Correspondent, is now back with the Harrigan-Fitzsimmons show, at the door. Martin Julian appears at each performance and does the introducing in the boxing scene. WALTER C. SMITH.

DETROIT.

Della Fox, with a good co. and a lively new musical comedy, The Little Host, played at the Detroit 8-10. The engagement was an especially interesting one for several reasons. In the first place, Miss Fox has a numerous following in this city, who find genuine entertainment in her vivacity and merriment. Then, again, the music of the comedy was written by Thomas H. Chilvers, one of Detroit's most deservedly popular musicians, and W. T. Francis. Of course the interest taken in Detroit in the music was on account of Mr. Chilvers' part in it. While it was not intended as a very serious work by its composers, it is melodious, and gives evidence of proper taste and sound judgment in musical writing. We Detroiters expect to hear in the future of more pretentious things in the comic opera line written by Thomas Chilvers. Another local interest in the engagement was the fact that the star of Della Fox's co., outside of herself, of course, is Hugh Chilvers, brother of the composer, and another Detroiter. Mr. Chilvers should be among the singers of grand opera, for which he is fitted both in voice and cultivation, and eventually we expect to see him there. Meanwhile it is a delight to hear his splendid baritone in anything, and Della Fox is to be congratulated on having him as her foremost colaborer in The Little Host. The entire cast was a good one, numbering among its principals such capable people as R. E. Graham, Eugene O'Rourke, John C. Slavin, H. D. Blakemore, and Alice Johnson. Jack and the Beanstalk 12-17. Walker Whiteside 19-24.

A Stranger in New York is being acted at the Lyceum 11-17. This is the third or fourth one of Hoyt's plays which has occupied this theatre for a week at a time already this season, and they are all immensely popular with the patrons of the house. The co. handling it this season is a splendid one. It includes Anna Boyd, Harry Conor, George Beane, Lloyd Wilson, Charles Warren, Agnes Paul, Lilian Wickes, and a host of others equally good. The business done at the Lyceum during this week is on a par with that done so far throughout the season—splendid, crowded houses are the rule. Joseph Murphy 18-24.

The White Slave was put on at Whitney's Opera House 11 for a week. It is played this season by an incorporated co., in which Robert Campbell, son of the author of the play, Bartley Campbell, and Al. Caldwell are the principals. Next attraction, Cuba's Vow. KIMBALL.



ST. PAUL.

The Woodward Stock co. began its fourth week at the Metropolitan Opera House 11, and scored a pronounced success in My Uncle from India. Carle Smith Searle was happily cast as Mr. Catterwall, playing the part with force. Lottie Allen, as Miss Ashton, was quiet and consistent. George Salisbury carried the part of the tutor in a very clever manner. Frank Lindon made an excellent Mr. Marsland. Edith Pollock as Edith Marsland and Ines McCauly as Eva Webster were delightful ingenues. Hal Davis as Lothair Catterwall, F. H. Livingston as Harry Marsland, Will Davis as Mr. Gibson do excellent work. The vaudeville features were the Van Aukens in an exceptionally fine act on triple horizontal bars, and Howard and Bland. Incog 18-24.

Mark E. Swan's new farce, Brown's In Town, made a decided hit at the New Grand Opera House 11-17. It is a bright and pleasing skit, and one of the best seen on the local stage. The farce is presented by a clever co., under the direction of James O. Barrows. Mark E. Swan played Dick Preston. Anna Belmont was a delightful Suzanne Dacre. Kathryn Osterman, as Letty, was charming. James O. Barrows did excellent work as Abel Preston. John Lancaster did some clever work in the part of Arthur Howard. Belle Davis, as Primrose, the "lady" cook, was a taking feature. She made a hit in her coon songs and dances, and was obliged to respond to many encores. Lottie Williams, Walter Van Allen, and the others in the cast were very satisfactory. Black Patti's Troubadours 18-24.

A very creditable performance of The Beggar Student was given in German by the St. Paul Concordia Singing Society at Mosart Hall 11 to a large and delighted audience.

Mark E. Swan, author of Brown's In Town, will retire from the stage shortly and devote his time to writing. Manager J. J. Rosenthal has signed a contract for five years to produce Mr. Swan's works.

Edward S. Abeles will join Brown's In Town co. 1 GEORGE H. COLGRAVE.

COLUMBUS.

An Enemy to the King, with John Griffith in the title-role, was at the Southern 7. Charles Coghlan and his excellent co. presented The Royal Box to fair business 9, 10. The support was of the highest merit, the character work of Charles Stanley being of the best. Ward and Vokes in The Governors did fair business 12-14. There was hardly any change from last season. Johnny Page was, as usual, the whole performance, which suffered by the absence of Lucy Daly. The Bride Elect 20. Haverly's Minstrels 26.

The production of Caste by the Valentine Stock at the Grand 12-17 was looked forward to on account of the initial appearance of William Bonelli in the role of George D'Alroy, and no one was disappointed, as his work was highly satisfactory. Robert Rogers as Eccles did his best piece of work of all the characters he has assumed. Rose Stahl and Anne Blancke were good as usual. Rosedale 19-24.

At the High Street Shanty Town pleased good audiences 8-10. The house was filled at every performance 12-14, when Hopkins' Trans-Oceanics gave the best vaudeville performance seen here this season. Kara's wonderful juggling bewildered the audiences, nothing like it ever having been seen here. The Nawns, Foy and Clark, Polk and Kollins, Caron and Herbert, and, in fact, the entire bill was excellent. The Electrician 15-17. A High Born Lady 19-21. Katie Rooney 22-24. Dainty Duchess co. 26-28. The Late Mr. Early 29-31. J. B. DAVIS.

GALVESTON.

That A Milk White Flag retains a goodly degree of popularity was amply evidenced by the large size and happy humor of the audience greeting its last visit at the Grand 5, which occasion duplicated the success of previous presentations. A Hired Girl served a big house 6 and gave satisfaction. W. H. West's Minstrels played to fair business 8 and were received with favor. The first part was exceptionally good. Next week Natural Gas, Punch Robertson, and Clay Clement.

The engagement of A Milk White Flag was of especial local interest, due to the appearance with the co. of the Grayson Sisters, whose home this is, and who were accorded a rousing reception—a tribute well merited, as was proven by the excellence of their work. Ida Hoppe, of A Hired Girl, is also an ex-Galveston girl, and while but of limited experience in the profession displayed considerable ability, with promise of rapid development. C. N. RHODE.

PROVIDENCE.

At the Talma Theatre 12-17 The Ironmaster was given a creditable presentation by the Romain Stock co., headed by William J. Romain as Philippe and Alethe Craig as Claire. Both roles were capitally played, and other parts were well cared for by Orr S. Cash, Pauline Dutfield, Ann Fletcher, Celia MacDonald, Leslie Haskell, Harry Lane, R. W. Pigeon, Malcom Arthur, Duncan Campbell, and other members of the co. The play was carefully staged, and there was a noticeable increase in the size of the audiences over last week. Business good. At the Same Hour and A Jolly Night 19-24.

The French Maid and Anna Held were at the Providence Opera House 12-17. Yankee Doodle Dandy 19-24. Olga Nethersole 26-31.

Several members of Providence Lodge, No. 10, T. M. A., attended the banquet of Boston Lodge held in that city 11, and report an enjoyable time.

About seventy members of the First Light Infantry Regiment, in full dress uniform, attended a performance of Our Regiment by the Romain Stock co. at the Talma 10.

A. D. Cameron is at his home in this city booking a few weeks' time for Weeks' American Minstrels.

The Secretary of State has issued articles of incorporation to Henry S. Fink, Solomon E. Lamson, and Fred Tompkins, under the caption of the New England Amusement Company. The purpose of the company is buying, selling and leasing theatres and theatrical enterprises; conducting the same; organizing and maintaining theatrical cos. in Rhode Island and elsewhere, and doing all other acts and things necessary to carry on a general theatrical business, both in conducting and leasing theatres and in maintaining theatrical cos. The corporation is to be located in Providence, and is capitalized at $10,000.

The big and beautiful CHRISTMAS MIRROR has arrived, and we are delighted with it. HOWARD C. RIPLEY.

INDIANAPOLIS.

The Grand Stock co. presented The District Attorney week of 12-17. Although stormy weather prevented a good first-night house, the attendance is again assuming its normal proportions. The leading characters were assigned to Benjamin Horning, Hardee Kirkland, Lavinia Shannon, and Miss Field, who handled them well. Mr. Patton, Frederick Conger, Mr. Sheldon, Emmet Shackleford, Mr. Bradford, and Marion Berg added to the laurels which they have won heretofore. The production is staged with Walter Clarke Bellows' usual care. Speculation was indulged in early in the season as to whether a stock co. could succeed here. All doubts have been dispelled, and it is a greater success than the highest anticipations. Blue Jeans 19-24, with Jim the Penman to follow.

The Bride Elect was the bill at English's 13, 14. A Stranger in New York 22-24. Julia Marlowe 26-28. Haverly's Minstrels 29. The Bostonians 30, 31.

One of the best performances seen at the Park this season was that of McFadden's Row of Flats 8-10. The entire make-up of the co. is commendable, and the specialties decidedly good. The Electrician appeared before fairly good-sized audiences 12-14. Joseph J. Dowling and Manager Davis head the co., which is a competent one throughout, the scenery and effects are first class in every particular, and altogether a very good performance is given. The Heart of the Klondike 15-17. The White Slave 19-21. A High Born Lady 22-24.

George Dickson has returned from a short trip to West Baden Springs.

George W. June has closed with The Hearthstone, and returned to this city.

Emmet Shackleford, of the Neal Stock co., Cincinnati, is a temporary member of the local stock.

The anniversary number of THE MIRROR is a beauty. Please accept my congratulations. ALLEN E. WOODALL.

MINNEAPOLIS.

At the Metropolitan Theatre the Woodward Stock co. gave Faust week of 11, opening to very fair business. The play was put on in a very creditable manner, both as to scenic investiture and the work of the cast. Frederick Montague made an excellent impression as Mephisto. Bertha Creighton was seen to decided advantage as Marguerite, notwithstanding the fact that this is her first appearance in the role. Wilson Enos contributed an artistic piece of work as Valentine. The Faust of Walter Greene was not altogether satisfactory. Gertrude Berkeley made the most of Dame Martha, and the others were pleasing in their respective roles. Incog 18-24.

At the Bijou Opera House At Piney Ridge opened a week's engagement 11 to excellent business and made an emphatic hit. David Higgins appeared as Jack Rose and gave a well sustained and praiseworthy characterization. Georgia Waldron made an admirable Cindy. Albert Tavernier as General Deering was good, and Van Kinzie played the role of the villain with marked effect. The stage settings were more than ordinarily good. Brown's In Town 18-24.

Manager C. D. Woodward and Wilson Enos, of the Woodward Stock co., were interested spectators of Richard Mansfield's Cyrano de Bergerac in Chicago 8-10. Manager Woodward will present this play, with Mr. Enos in the title-role, at the Metropolitan Theatre week of 25.

Frank Lindon, of the Woodward Stock co., is writing a new play based on Damon and Pythias, which will have its initial production early next season. Mr. Lindon will be seen in the leading role.

At the last regular meeting of the Minneapolis Lodge, No. 44, B. P. O. E., 9, Joseph T. Mannix, a well-known member of the local press, gave a very interesting account of his recent trip around the world. F. C. CAMPBELL.

PORTLAND, ORE.

An olio of attractions at the Marquam week ending 3, consisting of Stowe's U. T. C. co. Nov. 28, 29. At Gay Coney Island 30, 1, and The Span of Life 2, 3, was patronized profitably. Daniel Sully in Uncle Bob 6, 7, with a good co., played to well-filled houses. Charles Dickson and Henrietta Crosman in Grant Stewart's three-act farce-comedy, Mistakes Will Happen, drew substantial and highly-pleased audiences 8-10. Marquamers, albeit they have seen many farce-comedies, have not for some time enjoyed a more wholesome, laugh-making play. Charles Harbury, Edmund Lawler, Franklin Garland, Ben Deane, Nanette Comstock, Adah Eckert, and Carrie Behr, supporting Mr. Dickson and Miss Crosman, made an exceptionally strong co. Their work was excellent throughout. Dickson became very popular with Portlanders when here several seasons ago with his original Incog co. Carrie Behr made a hit of her own as Linda Kurtz, a domestic, by her delightful, mischievous manner and her singing in German of "coon" songs and the choruses of Lyn Udall's "Just One Girl," and Udall and Karl Kennett's "Zizzy Ze Zum Zum," local compositions.

Cordray's did paying business week ending 3 with The Pulse of Greater New York. The Dazzler opened a week's run 4 to a crowded house. Cordray's did fine business week ending 10, with John S. Cosgrove's The Dazzler. Evelyn Audley and Rose Leslie were the stars of the co. for their prettiness and singing and dancing, and Howard Boulden and Martin Griffin acquired a deal of attention for their clever playing on brass-bells, glasses, hand-bells and sleigh-bells.

The Elks held their memorial services at the Marquam 4. W. H. Kinross and orchestra played. Exalted Ruler Ralph E. Moody opened the memorial exercises. Rev. T. L. Eliot delivered the address and J. M. Long the eulogy. The programme was greatly enjoyed by a large attendance. O. J. MITCHELL.

CLEVELAND.

The Fortune Teller, presented by Alice Nielsen and a capable co., including Eugene Cowles and Richard Golden, opened a week's engagement at the Euclid Avenue Opera House, and was well patronized. The opera is elegantly staged, and with the large chorus makes a fine production. Della Fox 19-24.

On account of the burning of the effects of The Dawn of Freedom the Lyceum Theatre was dark the first half of week 12, the latter part being taken by a local minstrel entertainment. The Rays 19-24.

Charlie Stumm, an old Cleveland boy, is ahead of The Rays.

The Ralph E. Cummings Stock co. will open the Cleveland Theatre 26, presenting Peaceful Valley.

The CHRISTMAS MIRROR is on sale at the news stands and being bought up rapidly. It is a work of art and a worthy souvenir of the twentieth anniversary of THE MIRROR.

Cleveland Lodge, No. 18, B. P. O. Elks, gave a very enjoyable social session at the club rooms Wednesday evening, 14. WILLIAM CRAWTON.

PITTSBURG.

Chauncey Olcott opened at the Bijou 12, producing Sweet Inniscarra. The engagement is for two weeks.

At the Alvin Henry Miller was seen in The Master 12, with Heartsease underlined. Next week, E. H. Sothern.

A Hot Old Time was the bill at the Duquesne 12 and the Rays received a cordial reception. Next week, Haverly's Minstrels.

The stock co. at the Grand produced A Gold Mine 12 to a good house. Next week, In Spite of All.

The Avenue will open 26 with a stock co. engaged by Manager O'Toole.

The Christmas MIRROR is receiving unstinted praise from lovers of the artistic in journalism, and the first numbers were not long on the booksellers' stands. E. J. DONNELLY.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roorbach, 130 Nassau St., N. Y.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Baldwin-Melville co. to fair business Nov. 28-2. Richard and Pringle's Minstrels to packed house 12. Bon Ton Burlesquers 15, 16; good business.==MONTGOMERY THEATRE (S. K. Hirsher and Brother, managers): A Milk White Flag 25. A Texas Steer 29; good business. A Turkish Bath to small audience 13. Fair house greeted Eddie Girard in Natural Gas 1. Large audiences welcomed Punch Robertson 5. My Friend from India 7; good house. Lewis Morrison 9. The Telephone Girl 10; good house. The Heart of Maryland 13; fair business.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): A Turkish Bath 8; good house; co. poor. The Bon Ton Girl 9 failed to appear, but has rebilled for 17. Lillian Tucker Comedy co. opened 12 for three nights in The Red Cross Nurse, and was well received by a fair audience. Other plays: A Hero in Rags and Liverpool by Night.==ITEM: The Anniversary and Christmas Number of THE MIRROR has been received this morning, and a hasty glance over its pages shows it to be a grand publication, and fully deserving of all the good things that will be said about it.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager): Dark until after Jan. 1.==ITEM: Local theatregoers are pleased to hear of the contemplated opening of the Opera House. The house has been closed for several months on account of building, repairing, etc., but it is now hoped that good cos. may appear frequently.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): Klimt-Hearne co. 5-10 in Pawn Ticket 210, Greater New York, The Lights of London, and Kidnapped. Lewis Morrison in Faust 9. The Heart of Maryland 14. The Telephone Girl 17.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Local Minstrels 6; S. R. O. Lewis Morrison in Faust 9. As We See It and The Bon Ton Burlesquers failed to materialize. The Telephone Girl 14. Richards and Pringle's Minstrels 15.

MOBILE.—THEATRE (J. Tannebaum, manager): The Less 5-10; overflowing houses. The Telephone Girl 12. Lewis Morrison 13. Richards, Pringle, Rusco, and Holland's Minstrels 14. The Heart of Maryland 16, 17.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): New York Ladies' Trio gave a concert 8; largest audience of season.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): All Aboard 15. Henderson Stock co. 26-29.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Clay Clement in A Southern Gentleman 5; fair house; did not give satisfaction. Remember the Maine 7; topheavy house. James-Kidder-Warde co. 9 in The School for Scandal; large audience. A Milk White Flag 15. Miss Francis of Yale 17. Natural Gas 21. A Boy Wanted 23.

HOT SPRINGS.—OPERA HOUSE, (J. W. Van Vliet, manager): Creston Clarke in David Garrick 7; good house; audience delighted. A Milk White Flag 16. Natural Gas 20. A Boy Wanted 23. U. T. C. 24. Miss Francis of Yale 27. Charles B Hanford 29.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): A Turkish Bath 10; poor business; performance good. Blind Boone Concert co. 12. Uncle Josh Spruceby 19. Digby Bell 21. Lewis Morrison Jan. 13.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Miss Francis of Yale 16. A Turkish Bath 21.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Bunch of Keys, with Ada Bothner as Teddy, drew fairly 8-10. Secret Service 12-14. West's Minstrels 17, 18. The Man from Mexico 25-28. A Parlor Match 29-31.==BURBANK THEATRE (Clark A. Shaw, manager): The Henderson co. in a clever production of The Crust of Society and A Scrap of Paper to good business 6-11. The Iron Master and Young Mrs. Winthrop 12-17. Ott Brothers 19.==HAZARD'S PAVILION (Clark A. Shaw, manager): The Heart of Chicago did fair business 5-11. Under the Dome 12.

OAKLAND.—MACDONOUGH THEATRE (Gottlob, Marx and Co., lessees): Hogan's Alley 6, 7; large houses; co. fair. Secret Service 8, 9. Gayest Manhattan 13, 14.==DEWEY OPERA HOUSE (Harry Jackson, manager): Gorton's Minstrels 4-10; packed houses; thoroughly enjoyed. Ole Olson 14, 15. The Irish Diamond 16-18.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Under the Dome had a topheavy house 3. Secret Service 5. Hogan's Alley 9. Ole Olsen 14. Gayest Manhattan 17. The Dazzler 20. South Before the War 23-25. Martell's Merry-Makers' co 26-31.==AVON THEATRE (George Simpson, manager): Dark.

SAN JOSE.—AUDITORIUM THEATRE (Charles P. Hall, manager): Under the Dome (return date) 4; large and pleased audience. Secret Service 6, 7. Ole Olsen 12. Gayest Manhattan 15. South Before the War 20-22.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Girl I Left Behind Me 6. On the Suwanee River 10; small business; good co. Willie Collier in The Man from from Mexico 12; good house; pleasing performance; supporting co. excellent. James-Kidder-Warde co. Jan. 2. A Trip to Coontown 4.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Parlor Match 8; good performance; poor business. Murray and Mack in Finnegan's Ball 9; poor performance; small house.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Man from Mexico to full house 11. Finnegan's Ball 12. Chattanooga 18. On the Suwanee River 25. Frawley co. 29.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Murray and Mack 6 in Finnigan's Ball to crowded house. The Girl I Left Behind Me 8.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Fabio Romani canceled. Bishop John H. Vincent will lecture 17.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager: The Girl from Paris, featuring Allie Clark, was offered before a small gathering 9, the co., with one or two exceptions, being inadequate. The French Maid packed the house twice 10; Anna Held's specialties were applauded warmly; Charles Bigelow made the hit of the evening, his work calling forth most enthusiastic demonstrations; Hallen Mostyn, Eva Davenport, and Yolande Wallace were all fully adequate, and it is regretted that they were not given more to do. Rogers Brothers in A Reign of Error 12. Kid McCoy Specialty co. delighted an enthusiastic gallery 13; the rest of the house was not well filled. Superba, new and quite up-to-date, opened a two nights' engagement 13; the scenery is fresh and gorgeous, the cast carefully selected and the costuming all that can be desired; Charles Guyer as Pierrot was capital, and bright, sprightly Heloise Dupont made a captivating Gretchen; the houses were large, and they left well pleased with the spectacle. Empire Stock co. 16, 17 in The Conquerors. A Misfit Marriage 20. New Haven Symphony Concert 19. Slayton's Jubilee Singers 21. Modjeska 26. When London Sleeps 30, 31.==ITEMS: The National Band gave splendid concert in Town Hall, West Haven, 14, before a large assemblage.—Herbert Witherspoon, who has been a member of the Castle Square co. for the past few months, left the organization last week, and J. S. Baernstein succeeded him. Mr. Witherspoon is one of New Haven's most promising basso.—M. Steinert invited a few prominent musicians to the Hyperion 13 for an exhibition of the Steinertone, a new piano action invented by Mr. Steinert.—Polly Pemberton Berman, of New York, is arranging to bring David Bispham to this city in a song recital at Harmonie Hall Jan. 11.—Anna Held was the recipient of several original little gifts from students of the University.—Edwin Warner was in town for several days last week with Superba. Eva Randolph, of this co., was entertained by her friends after the performances.—Modjeska will appear 26 in the play of her repertoire that is most popular with our theatregoers. Selections are to be sent in by mail.—The Christmas MIRROR was on sale Monday last, and attracted no end of favorable attention.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Weber's Dainty Duchess co. presented an olio of unusually clever people, including Montague and West, Raymond and Clarke, Aleene and La Rue, the Mimic Four, Hayes and Sandy, Burke Brothers, and Lotta Meredith; business was first-class. Sam Collins and Madeline Marshall opened 13 for three days in A Spring Chicken to big business; best of satisfaction. Dan McCarthy 15-17 in The Rambler from Clare and The Pride of Mayo; full houses. Washburn's Minstrels 19-21. Gus Hill's New York Stars 22-24. H. T. Chanfrau in Kit the Arkansas Traveler 26-28.==PARK CITY THEATRE (G. B. Bunnell, manager): The Highwayman had a superb production 5 to a large audience; Camille D'Arville and Nellie Braggins were favorites, and Jerome Sykes' songs were all encored. Superba 12, 13; almost entirely new, was well attended and gave satisfaction. Kid McCoy and a vaudeville bill 14 attracted local sports. The Girl from Paris 17. A Misfit Marriage 21.==ITEMS: The local "Redpath Lyceum Course" of entertainment is meeting with double its last year's success, and presenting a superb line of talent, including Emma Juch, George Kennan, Magician Maro, ex-Senator Gordon, and Leland T. Powers. Manager George W. Horne is well pleased with the result of his hard work.—Camille D'Arville, Jerome Sykes, and others of The Highwayman enjoyed the performance of Weber's Dainty Duchess co. at Smith's Theatre 8. Manager Straus of the co. and Mr. Sykes are old friends.—William Weidenhammer, of this city, has composed two songs, which will be published by a New York house.

W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A large audience greeted The French Maid 8, with Anna Held in the title-role. Two large audiences were delighted with The Highwayman 10; it is refreshingly free from buffoonery, and replete with bright lines and tuneful music; Camille D'Arville added grace and charm to the leading part, and was well supported by Joseph O'Mara's fine tenor voice; Jerome Sykes made a hit with his quaint comedy work; the costumes and scenery were very handsome. On the Wabash 12; fair house; a pleasing entertainment. The Empire Stock co. in The Conquerors 14, 15. Rogers Brothers 16, 17. A Misfit Marriage 19. Jefferson De Angelis 23, 24.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Rice and Barton's Gaiety co. presented a fairly good bill 8-10 to light business. Good-sized audiences witnessed Gettysburg 12-14; it was finely acted and presented with realistic scenery. Tammany Tigers 15-17. Gayest Manhattan 19-21. A Spring Chicken 22-24.==ITEMS: The anniversary and Christmas number of THE MIRROR surpasses all its former holiday numbers.

A. DUMONT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Highwayman 9 filled every seat in the house with an enthusiastic audience; thoroughly enjoyable performance. Rogers Brothers in A Reign of Error 13. Kid McCoy 15. The Girl from Paris 16.==JACQUES OPERA HOUSE (Jean Jacques, manager): Dan McCarthy in The Rambler from Clare and The Pride of Mayo gave satisfaction to large audiences 8-10. The Real Widow Brown 12-14; good co.; to capacity. Gettysburg 15-17.==ITEM: Congratulations. The Christmas MIRROR has reached the top of the ladder. It couldn't be better.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Waites Comedy co. ended a week's engagement 10, having played to crowded houses; Alfred Kelcy was as usual a great favorite, and the rest of the co., while not the equal of last year's, seemed to please. The Girl from Paris had a fair-sized audience 12; the co. is small and an unsatisfactory performance was given; Delia Stacey's part was taken by an understudy. The Little Minister 14. A Misfit Marriage 16. Superba 21.==ITEM: The Christmas MIRROR goes far ahead of any holiday issue ever published by THE MIRROR, which is saying a great deal.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): On the Wabash 13; light business; Edwin Mordant and Louise Wakley assume the leading roles, and are supported by a well balanced co. The Girl from Paris 15; medium business; co. fair. Superba 19. Hennessy Leroyle 26.==OPERA HOUSE (F. W. Mitchell, manager): Stevens and Barnett's Burlesque co. 13 canceled. Ceborne, hypnotist, 19-24.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Girl from Paris 14 did not fulfill the expectations of the small audience present; owing to the absence of Delia Stacey, the part of Julie Bon Bon was taken by her understudy, Maude Daniels.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Mr. and Mrs. Byron in Across the Continent 2 to good business; pleased audience. Burrill Comedy co 5-10.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Agnes Wallace Villa in The World Against Her 10; good attendance. Gayest Manhattan 24.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Girl from Paris 10; fair business; Allie Clark and Delia Stacey were the life of the performance. The Little Minister 16.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Burrill Comedy co. closed a successful week 10. The Girl from Paris 14 to a large and delighted audience. The Ivy Leaf 17. The Little Minister 20.

BRISTOL.—OPERA HOUSE (W. B. Michaels, manager): Dan McCarthy in The Rambler from Clare 7 pleased a small house.

TORRINGTON.—OPERA HOUSE (F. R. Matthews manager): The Ivy Leaf 16. Washburn's Minstrels 26.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Yale Glee and Banjo played to a large audience 9. The Little Minister 17.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dark.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): My Friend from India 10; fair house; audience pleased. Lewis Morrison 12. Richards and Pringle's Minstrels 13.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): What Happened to Jones 8; S. R. O.; performance good. The Heart of Maryland 9, 10; packed house; good performance. Marie Wainwright in East Lynne and Shall We Forgive Her 14; large audience; performance excellent. A Texas Steer 15. As We See It 16, 17. Klimt-Hearn co. 19-24. The Liliputians 26. Back on the Farm Jan. 2. The Prisoner of Zenda 11.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager) Morgan String Quartette 12; large audience, giving satisfaction. Back on the Farm 14, 15. A Turkish Bath 16, 17. Whitney Players 26-31.==ITEM: Geraldine and Paul Morgan, of the Morgan String Quartette, were the guests of their sister, Neil Houston Morgan, and were the recipients of much social attention.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): What Happened to Jones 6; pleasing performance; good business. My Friend from India 7 was enjoyed by a fair house. The Heart of Maryland 12; good business; performance satisfactory. Marie Wainwright 15. The Liliputians 28. Richard Mansfield Jan. 2.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. De Wolf, manager): Wilbur-Kirwin Opera co. 5-7 in Said Pasha, Carmen, The Two Vagabonds, and The Merry War; good business. Fields and Hanson's Minstrels 8 pleased a large house. After the War 9, 10; crowded houses. Mozart Symphony Club 12; large audience. A Bachelor's Honeymoon 14.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): What Happened to Jones 5; excellent performance; fair house. Bon Ton Burlesquers 6; small house. My Friend from India 8; fair house and play. The Heart of Maryland 13. Marie Wainwright 16.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Katie Putnam supported by an admirable co. in A Texas Steer 6; large and pleased audience. Wilbur-Kirwin Opera co. 8-10 postponed. A Bachelor's Honeymoon 15.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): What Happened to Jones 6; large and delighted audience.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): A Bachelor's Honeymoon 8; performance good. After the War 12.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Dark.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Bittner Theatre co. 5, 6 in The Galley Slave and Michael Strogoff to big business.==ITEM: Cœur d'Alene Lodge, B. P. O. E., held their annual memorial services in Masonic Temple 4. Brother Dr. Kimball, of Spokane, delivered an eloquent address.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Hi Henry's Minstrels 8, 9; S. R. O.; excellent entertainment. The Pulse of Greater New York 10; light house. The Span of Life 15. The Dazzler 17.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): U. T. C. 5 to S. R. O. Hi Henry's Minstrels (return engagement) 7; good house. Frawley co. 15.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Hi Henry's Minstrels 10; packed house; fine performance. The Dazzler 15.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): McFadden's Row of Flats 5; large audience; laughable performance. Frank Daniels in The Idol's Eye 6; large and pleased audience. Shenandoah 7 filled every seat and all were satisfied. The Bride Elect 10. A Night at the Circus 11; S. R. O.; audience pleased. Kellar Jan. 2. Town Topics 6. Why Smith Left Home 7. The Gay Matinee Girl 8. Money to Burn 11. The Lost Paradise 14.==ITEMS: Mrs. W. Lee Capps, a graduate of the Bettie Stuart Institute of this city, joined the Frank Daniels Opera co. here.—Pearl Haight will join A Night at the Circus Jan. 25 at Evansville, Ind.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Shenandoah 8; large house; performance excellent. Frank Daniels in The Idol's Eye 10; large audience pleased. Murray and Mack to S. R. O. 11. The Old Coat 15. The Moth and the Flame 17. McSorley's Twins 18. Holden Comedy co. 19-24.==AUDITORIUM THEATRE (A. R. Waterman, manager): The White Slave did good business 4-10. Daniel A. Kelly in After Seven Years, Outcasts of a Great City, and The Shadow Detective 11-17. O'Grady's Reception 18-24. The Missouri Girl 25-28.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): The Bride Elect 6. Daniel A. Kelly co. did fair business 8-10, presenting After Seven Years, Outcasts of a Great City, and The Shadow Detective; performances fair. Finnegan's 400 had a fine house 12 and pleased everybody. A Trip to Coontown 13. Standard Theatre co. 15-17. Human Hearts 19. A Modern Woodman (local) 23. The Prisoner of Zenda 26. Who Is Who 28. Under the Red Robe 29. The Sunshine of Paradise Alley 31. John Dillon Jan. 2. Gilhooley's Reception 4. Sowing the Wind 5. A Texas Steer 7. Why Smith Left Home 9. The Lost Paradise 10.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): William Armstrong lectured 7, and was assisted by Bessie O'Brien, soprano; small house; good satisfaction. Murray and Mack in Finnegan's 400 8 to big house; pleased fairly. Robert Downing 9 in The Gladiator, Ingomar, and The French Marriage, gave satisfaction to a small house. John L. Sullivan co. to S. R. O. 12, giving satisfaction. Boston Ladies' Symphony Orchestra 14. True Americans (local) 20. Human Hearts 21. The Missouri Girl 22. Shannon and Clarke co. 26-31.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snell, manager): Murray and Mack in Finnegans 400 3; packed house; audience pleased. A Night at the Circus 12; entire satisfaction; small audience. The Gay Matinee Girl 19. A Turkish Bath 27.==ITEMS: William Hamilton joined Finnegan's 400.—C. J. Wagner, manager at Shelbyville, called on Manager Snell 6. Manager Snell was in Pana on theatrical business 9.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Redpath Concert co. did good business 6. Robert Downing 8 in The French Marriage, Ingomar, and The Gladiator; fair house; star and co. well received. Cameron co. 12. A Night at the Circus 14.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Holden Comedy co. 5-10. Repertoire: The Inside Track, The Gutta Percha Girl, U. T. C., Blacklisted, Nobody's Claim, and A Barrel of Money; fair satisfaction; poor business. El Capitan 22.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The Derby Winner 9; light house; performance fair. Murray and Mack 13; good business; all pleased. Human Hearts 17.==COLLEGE AUDITORIUM: Redpath Concert co. 13; crowded house; fine performance.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Muldoon's Picnic 6; well-filled house. John L. Sullivan co. 9; topheavy house, giving satisfaction. Field's Minstrels 13; S. R. O.; performance first class.

McLEANSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): Boston Ladies' Military Band 6; large and appreciative audience. J. C. Lewis in Si Plunkard 9; large audience. Harrington and Sewall co. 12-14.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Sunshine of Paradise Alley 16. Harry Morris' Little Lambs 22. Human Hearts 27.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Kelcey-Shannon co. presented The Moth and the Flame to a crowded house 6; appreciative audience.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Zola's Magic Queen co. 8; small house; very poor performance. John Dillon 16. Gilhooley's Reception 24.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): John L. Sullivan co. 20. El Capitan 24.==ITEM: The twentieth anniversary MIRROR is artistic in every way. All who have seen it are delighted.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): John S. Murphy in The Shaun Rhue 11 pleased fair house. John L. Sullivan co. 15. Human Hearts 18.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Uncle Josh Spruceby 12; good performance and house.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): U. S. Military Band 14. Murray and Mack 15.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Cameron co. 9; good business. A Night at the Circus 12 canceled.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Muldoon's Picnic 5; good house. Finnegan's 400 9, 10; good houses.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Shenandoah 6; full house. A Boy Wanted 7; light house.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Royal Hussar 12; light business; slim performance.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Finnegan's 400 7; good house; performance cut.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Dark.

PANA.—NEW GRAND (Lou Roley, manager): Cameron Concert co. 8; large audience.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Kelly and Mason in Who Is Who to capacity 8; all the parts were well taken, and the specialties were exceptionally good; the Whiting Sisters won immediate favor; Allie Willard and Georgia Tompkins, William Maples, Harry Welch, and Charles Pusey divided honors. Muldoon's Picnic was well patronized 10, and was very poor. Robert Downing played a triple bill to a fair sized audience 12; the bill comprised a scene each from The Gladiator and Ingomar, concluding with A French Marriage; this was the first time Mr. Downing has been seen here in comedy, and his finished work was the source of flattering comment; in Ingomar and The Gladiator he was up to his usual standard of excellence. El Capitan 14. Al. G. Field's Minstrels 17. A Woman in the Case 19-21. A Guilty Mother 23, 24. Why Smith Left Home 27. A Hired Girl 31.==ITEM: O. R. Ray joined A True Kentuckian at Tipton 5.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Sousa's Band Nov. 25; excellent performance; fair business. Walker Whiteside 5 in The Red Cockade; first-class co. and play; light business. Madame Scalchi Concert co. 10; concert high-class; light business. Fanny Rice 16. El Capitan 20.==LAY'S OPERA HOUSE (John Wolf, manager): The Maxwells 5-11 in A Celebrated Case, A Man from Japan, The Streets of New York, The Red Cross Nurse, Ingomar, The French Spy, and The Ticket of Leave Man; medium business. Redpath Concert co. 14.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Scalchi Concert co. 9; musical treat of the season; the reception given the singers by a large house amounted to an ovation. Fanny Rice in At the French Ball 15.==AUDITORIUM (Harry G. Sommers, manager): Kelcey-Shannon co. in The Moth and the Flame 7 gave satisfaction to good house. John Griffith in An Enemy to the King 10. Listemann String Quartette 13. Joseph Murphy 14. A Guilty Mother 17.

ANDERSON.—GRAND OPERA HOUSE (T. B. Dickson, manager): Who Is Who 7; excellent performance; good business. El Capitan 10; good business; excellent performance. Madeleine Lock was too ill to take the part of Estrella and Maie Sunderman, her understudy, took the part at one hour's notice in a most creditable manner. Thomas E. Shea opened for four nights 12. Repertoire: The Man o' Wars Man, The Sugar King, and Dr. Jekyll and Mr. Hyde; excellent performance; big business.

EVANSVILLE.—GRAND (King Cobbs, manager): A Stranger in New York 7; good house; performance very good. Joseph Coyne as the Stranger deserves especial mention. Shenandoah 10 to full house. Julia Marlowe 23.==PEOPLE'S (T. J. Graves, manager): A Boy Wanted to good house 11; appreciative audience. Scott's Minstrels 13. The Sunshine of Paradise Alley 18. A Night at the Circus 25.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Dr. James Hedley lectured to a large audience 5. John L. Sullivan co. 7; fair house; some good specialties. The Sunshine of Paradise Alley 12; fair house. Herbert Kelcey and Effie Shannon in The Moth and the Flame 14. Van Dyke-Eaton co. 19-24. My Friend from India 28. The Hoosier Doctor Jan. 2.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Murray Comedy co. opened 12 for a week to S. R. O., presenting A Fatal Error. An Unequal Match, The Snowball, Hogan's Troubles, Forget Me Not, Triss, and A Little Dutchman; special mention is due Harry C. Stanley, Vivian Patee, Mina Guenelli, Franklyn Whitman, and the Ferguson Brothers; John Negrotto will close with the co. 17.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Porter J. White in Faust 3; splendid performance; crowded house. A Woman in the Case 9; good performance; light business. Co. will play return date 24. A True Kentuckian 14 canceled. Shanty Town 16. Muldoon's Picnic 21.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): An Enemy to the King 9. Who Is Who 10; fair house; laughable play. Fanny Rice in At the French Ball 12; fair house; good co. Muldoon's Picnic 13 to light house. Shanty Town 15. In Old Kentucky 17. A Hired Girl 26. Why Smith Left Home 28. Julia Marlowe 31.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Frank Daniels and an excellent co. gave a very satisfactory performance of The Idol's Eye 8; large house. Shenandoah, with Maurice Barrymore and Mary Hampton, drew a large audience 9. A Boy Wanted 10 to topheavy house.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Frank Daniels 9 in The Idol's Eye to $680. The Sunshine of Paradise Alley 13. Field's Minstrels 14.==ITEM: Virginia Karroll, of The Idol's Eye, is the granddaughter of the late James G. Hardy, an old resident of this city.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Maxwell Stock co. 12-14 in The Ticket of Leave Man, The Man from Japan, and The Red Cross Nurse; excellent co.; good business. Fields' Minstrels 20.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Walker Whiteside in The Red Cockade 7; fine performance; good business. A Guilty Mother 22.==ITEM: Antoinette Walker, of the Whiteside co., was entertained by friends here.

TIPTON.—KLEYLA THEATRE (Ramsay and Foster, managers): Samuel Phelps Leland lectured 8; fair house. Muldoon's Picnic 9; poor performance. Courted Into Court 14; good house and satisfaction. The Mountain Hero 23 canceled. Maloney's Wedding 4.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Fanny Rice and good co. in At the French Ball drew a good and pleased house 14.==ITEM: Business at the Bucklen is better this season than last.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; Joe Brown, manager): Van Dyke and Eaton co. opened for a week 12, presenting Woman Against Woman to S. R. O. Maxwell Repertoire co. 19-24. The Missouri Girl 4.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Scott's Minstrels gave a satisfactory performance to light business 15. Indiana Glee Club 23. The Late Mr. Early 27. The Hoosier Doctor 30.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): A Woman in the Case 7; good business; satisfactory performance. El Capitan 9; large business; every one pleased. L. A. W. Minstrels 15, 16. Scott's Minstrels 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Who Is Who 6; fair house pleased. The Sunshine of Paradise Alley 9; small house; performance fair.

GARRETT.—WAGNER OPERA HOUSE (J. William Wagner, manager): Porter J. White in Faust 10; good house; audience pleased. Barbour Theatre co. 27-31.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Rice and Baldwin co. 12 in Mabel Heath; light business. Cincinnati Mandolin Club 20. Mack's U. T. C. 22.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Muldoon's Picnic 8; fair business; poor performance. Robert Downing 16.==ITEM: Ernest Carey joined Muldoon's Picnic here.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Kelly and Mason in Who Is Who 9; small business; performance good. Muldoon's Picnic 12; small house; unsatisfactory performance.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): El Capitan 13; large audience. The co., headed by William C. Mandeville, deserves praise. The Derby Winner 21.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): The Sunshine of Paradise Alley 10; fair house; good performance. The Maxwells 16, 17.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Katie Rooney 13 in The Girl from Ireland to good house, considering weather; satisfactory performance.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown

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RE-OPENING XMAS DAY, BOSTON.

manager): Muldoon's Picnic 8; fair house; poor performance. Damon and Pythias 14. The Derby Winner 20. Van Dyke and Eaton co. 26-31.

ROCKVILLE.—OPERA HOUSE (D. Stronse, manager): Robert Downing in a triple bill, The Gladiator, Ingomar, and The French Marriage 13; fair house; best of satisfaction. Scott's Minstrels 17.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): My Neighbor's Wife 5, and W. W. Downing 9, failed to appear. Muldoon's Picnic 20.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Joseph Murphy in The Kerry Gow 8; crowded house; performance excellent.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, manager): Porter J. White's Faust 7; good business; performance excellent.

NEW CASTLE.—ALCAZAR THEATRE (Ben F. Brown, manager): The Sunshine of Paradise Alley 9; attendance small; co. ordinary.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Porter J. White in Faust 8; fair business; excellent co.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomes, managers): The Sunshine of Paradise Alley 14.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Night at the Circus 29.

INDIAN TERRITORY.

SOUTH McALESTER.—CAPITAL OPERA HOUSE: (M. S. Montague, manager): Chase-Lister Theatre co. 5-10, presenting The Harvest Moon, Fanchon, Angie, Texas, East Lynne, Lost in London, and Uncle Josh Whitcomb. The Signal of Liberty 14. Merrie Bell Opera co. 21.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): John E. Dvorick 8 failed to appear or cancel. Chase-Lister co 12-17. Merrie Bell Opera co., 23, 24. A Turkish Bath 28. Si Perkins Jan. 4.

IOWA.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): A Contented Woman 8; S. R. O.; excellent satisfaction, the honors falling to Belle Archer and Fannie Denham Rouse, who were ably assisted by a very capable co.; the dancing of Bonnie Lottie was a feature. Human Hearts 12; light house; cold; co. will play return engagement 15, having pleased with first production. Remember the Maine 26.==DAVIS OPERA HOUSE (William McMillan, manager): Madame Zelo's Magic Queen co. to a fair audience 10.==ITEM: William McMillan has retired from the management of the Economic, on account of pressure of other business.—Kuhns and Thornburg, who are experienced business men, and who control the theatre building, succeed him in the active management.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Contented Woman to large business 9; excellent performance. By the Sad Sea Waves to packed house 13; performance excellent. Tim Murphy 20.==GRAND OPERA HOUSE (William Foster, manager): Human Hearts 5, 7; good business; pleased audiences. The Lost Paradise to good business 9, 10; good performances. Thurston Comedy co. to good business 12, 13; fair performances. The White Squadron 15-17. Remember the Maine 19-21. Finnegan's 400 22-24.

DUBUQUE.—GRAND OPERA HOUSE (William T. Boehl, manager): A Contented Woman by Belle Archer and her clever co. 7 to capacity; Miss Archer played in a bright, clever and spirited manner. Eugene V. Debs 8 to light business. A Female Drummer to good audience 13; Johnstone Bennett in the title-role pleased the audience; Willis Sweatnam was welcomed by old admirers; Nellie O'Neil and Eugene Canfield did some specialties.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Bride Elect 8. The Holden Comedy co. opened for a week 12 to large business. Repertoire: Escaped from the Law, The Last Stroke, The War of Wealth, Over the Sea, Captain Herne, and Alabama. Murray and Mack 19. The Sunshine of Paradise Alley 22. At Piney Ridge 27. Under the Red Robe 28.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): My Friend from India Nov. 24; fine house; general satisfaction. Tim Murphy in The Carpetbagger did not draw as well as he deserved. Clay Clement, a local favorite, attracted a splendid audience 29, appearing in A Southern Gentleman. Casey's Wife 2 gave satisfaction. Darkest Russia 3 gave satisfaction and did good business. Murray and Mack 14.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Human Hearts 3 pleased a good house. Ferris Comedians opened 5 to S. R. O and played to banner business for the week in Greased Lightning. On the Ohio, Fortune's Fool, In Cuba, Our German Friend, Over the Garden Wall, and Peck's Bad Boy. Co. will play a return engagement. Maximilian Dick Concert co. 13. Max Bendix Concert co. 15.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Bride Elect 7. Eugene V. Debs 10; light attendance. Robert McIntyre 13 to a good-sized audience. Elks' Burlesque Circus 14, 15. Mathews and Bulger 18. Murray and Mack 19. Remember the Maine 24. Under the Red Robe 25. The Sunshine of Paradise Alley 30.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The Lost Paradise 6; fair business; good satisfaction. Human Hearts 8 pleased a small audience. The Pulse of Greater New York 10 to good business; performance fair. Mathews and Bulger 14. Murray and Mack 21.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): The Fontanas opened 12 to small audience and canceled after first night; performance good, but the town has been worked thoroughly by hypnotists. Charles A. Gardner 22.

DECORAH.—NEW GRAND OPERA HOUSE (C. J. Weiser, manager): William Owen co. in Shakespeare plays 12-14.==STEVERS' OPERA HOUSE (George Higgins, manager): Dayton co. 7, 8; good business.==ITEM: Manager Weiser will go to Chicago 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Eugene V. Debs lectured 6; small house. The Pulse of Greater New York to fair house 7; audience pleased. The Lost Paradise 13. Thurston Comedy co. 19, 20. Charles A. Gardner 21.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Standard Theatre co. 5-7; good business in Parted, His Adopted Daughter, and Girls from Chicago. Harrison J. Wolfe in The Lost Paradise 8; good business. Human Hearts 10; fair business.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Mathews and Bulger 15. Holden Comedy co. 19-24. John Dillon 26. The Sunshine of Paradise Alley 28. Remember the Maine 29. Sowing the Wind Jan. 2.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Clementime DeVere Concert co. 9; small attendance; deserved better. The Pay Train 10; fair business. Hall Winters co. opened for a week 11 to good business.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Hall-Winters co. to fair business 5-10 in Little Miss Weatherford, Satan's Football, A Man of Mystery, The Telegram, Under the Sea, and My High Hat.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The White Squadron 6, 7; fair business; performances satisfactory. The Pay Train 9; fair house; performance poor. Eugene V. Debs 14. Uncle Josh Spruceby 16.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Human Hearts 9; fair business, giving satisfaction. Katherine Ridgeway Concert co. 15. Murray and Mack 26. At Piney Ridge 29. Under the Red Robe Jan. 3.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Muldoon's Picnic 13 failed to appear. Ferris Comedians opened for three nights 12, and gave excellent satisfaction in On the Ohio.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): John R. Clark lectured 9, pleasing a good house. Uncle Josh Spruceby 17.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): The Derby Winner 8; fair business; performance failed to please.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): Uncle Josh Spruceby 8; good house; entire satisfaction. Thurston Comedy co. 16, 17.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): Field's Minstrels 6 packed the house and gave a first-class show. The first part setting was a novelty and the singing especially fine. Dan Quinlan, as usual, was interlocutor par excellence. In the olio Doc Quigley, and Parton, Hyde, Fairman, and Carmel did some remarkably good dancing. George Hassell did some artistic male prima donna work, Eddie Fox played his violin, Everhardt justified his title of "Wonder Worker," Gruet, Beers and Gruet did an excellent turn, Lelliott, Busch and Lelliott gave a refined musical specialty, and the Faust Family opened our eyes as to the possibilities in athletics. The show closed with the "De Villiers Family" in their electrical pantomime. After the show Mr. Fields and a number of the co. were royally entertained by the local lodge of Elks, a large number of whom had enjoyed the show. James-Kidder-Warde co 20. Frank Daniels 22.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): James T. Kelly's Comedians in O'Hooligan's Masquerade and The Man from New York 5, 6 packed the house. William Courtright, W. R. Sheridan, Frank Jordan, Jerry Conklin, Lillian Fuller, Jennie Lee, and Dot Carter were the best in the support. Digby Bell 13. Remember the Maine 15.
THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Field's Minstrels drew a good house on a very bad night 5. As usual, Mr. Field gave us an excellent entertainment. Reese Prosser, George Reeves, John Dickens, and C. A. Sheicher were the most prominent vocalists. Al. Field, Tommy Donelly, and Arthur Rigby attended to the comedy work to the satisfaction of every one. The eccentric dance of Doc Quigley made a hit. Gruet, Beers and Gruet and the Faust Family are artists in their lines. Miss Francis of Yale had a small house 7; performance first class. Digby Bell 10. London Gaiety Girls 22. A Boy Wanted 28. The Lost Paradise 29. Me and Jack 30.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Twentieth Century Players 5-11 disbanded after playing one night in Stricken Blind.==ITEM: Mr. Wilner, of Kansas City, has purchased Mr. Hulne's interest in the Opera House here and is now sole owner.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Graham-Earle co 5-10 in The Colonel's Wives, A Life Pardner, My Uncle from New York, Sweet Genevieve, Cuban Heroes, and Wrecked in Sight of Port. Darkest Russia 20. London Gaiety Girls 21. Little Trixie 24.

ATCHISON.—THEATRE (John Seaton, manager): Gay Rhea co. to poor business 5-10. Plays presented: Mother and Son, The American Widow, An Irish American Cousin, and A Girl from Chicago. Fields' Minstrels pleased a large audience 7. Darkest Russia 12.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Si Perkins 6; big house; poor performance; Ridgway Concert co 7 to capacity. Little Trixie 9; business fair. Digby Bell 15. The Real Widow Brown 16.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): James T. Kelly presented The Man from New York 9. O'Hooligan's Masquerade and Peck's Bad Boy 9, 10. Darkest Russia 11; fair performance.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. S. Martling, manager): May Smith Robbins in Little Trixie 10; good performance and business. The Real Widow Brown 14.==AUDITORIUM (C. W. Bitting, manager): Robert J. Burdette 14.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): General J. B. Gordon lectured to a packed house 9. The Real Widow Brown 10 satisfactorily entertained a fair house. The Pay Train 24. Harrison Dramatic co. 28-31.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Little Trixie 17. Ansell's Concert Band 19.==AUDITORIUM (Charles J. Humphrey, manager): Robert Nourse 20. Eldredge Electric Carnival 28.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Digby Bell in The Hoosier Doctor 12; business good; one of the most enjoyable entertainments of the season.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): The Real Widow Brown 8; good performance; fair business. Remember the Maine 14. The Pay Train 23. The Pulse of Greater New York 28.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Salisbury Orchestra 8; entire satisfaction; $160 house. John Watson 9 to good business. Darkest Russia 31. That Girl Jan 3.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Little Trixie to a packed house 12; audience pleased. The Real Widow Brown 15. The Pay Train 29.

OTTAWA.—ROBERAUGH THEATRE (Charles H. Ridgway, manager): Miss Francis of Yale 6; excellent performance; fair business. Darkest Russia 14.

PARSONS.—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): Little Trixie 3; good audience. The Crows 13-17.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): General J. B. Gordon to S. R. O. 10. The Real Widow Brown 16.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): National Comedy co. in vaudeville 8-10; fair performances and business.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Digby Bell 16.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Si Plunkard 6; performance good; S. R. O. Harrington and Sewell 8-10 opened to a packed house in A Soldier's Sweetheart, performance poor; management canceled after first performance. Scott's Minstrels 12; big business; performance fair.==ITEM: All cos. have played to big business here this season.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Rentfrow's Pathfinders 5-10; big business; satisfaction given. Plays presented: The Lightning Express, The Devil's Gold Mine, The Middleman, Below Zero, Old Glory, Cinderella, and St. Valentine's Day.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Roland Reed 14. Stetson's U. T. C. co. 15. Scott's Minstrels 27. Wills Comedy co. 28, 29.==ITEMS: Isidore Rush was presented with a handsome floral offering by the Elks here.—A social session was given to Roland Reed by the lodge.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): U. T. C. 9, 10; large business; performance fair. Roland Reed in The Woman Hater and The Wrong Mr. Wright 12, 13; full houses; performances excellent. McLean-Hanford-Tyler co. 16. The Bride-Elect 17.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): R. D. McLean, Charles B. Hanford, and Odette Tyler in Julius Cæsar 14; small audience; performance excellent. Murray-Hart Comedy co. 19-24.

WINCHESTER.—OPERA HOUSE (W. F. Hilton and Co., lessees: T. J. Bradley, manager): MacLean-Tyler-Hanford co. in Othello 13; good house; excellent performance. Scott's Minstrels 28.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): A Boy Wanted 12; good house.==ITEM: The Elks held their annual memorial service 11.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Stetson's U. T. C.'s 14; good house.

ASHLAND.—THEATRE (W. Meinhart, manager): U. T. C. 20. Wills Comedy co. 23, 24. Scott's Minstrels 30.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Stetson's U. T. C. 12. Hanford-MacLean-Tyler co. 15.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Mozart Symphony Club 19.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Baldwin Melville co. 5-10 in Bulls and Bears. The Prisoner of Algiers, My Friend's Wife and The Devil's Web; full houses; general satisfaction. Lucia Moore, assisted by J. P. Tucker (both formerly with The Strange Adventures of Miss Brown) gave an entertainment 10; performance of great merit; large and enthusiastic house. A Milk White Flag 14. Lewis Morrison 19. A Hired Girl 21. A Bachelor's Honeymoon 23. Frederick Bryton 25-28. Charles B. Hanford 30.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huget, manager): New Orleans Vaudeville co. 10 in Editha's Burglar, Chums, A Pair of Lunatics, and variety; splendid performance; small house. Cyrene 12.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Natural Gas 11; large audience. The Prodigal Father 20. Our Dorothy co. 21-27. Richards and Pringle's Minstrels 30. Si Perkins Jan. 6. After the War 7.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): The Little Minister 7. The Colonel (local), Elks Benefit, 8, 9; fair attendance. Boston Ideal Stock co. in The Social Outlaw, Our Boys, Lady Audley's Secret, Stars and Stripes Forever, The Inquisitive Darky, The People's Lawyer, The Great Randolph Mystery, Your Uncle Dudley, The Guv'nor, The Cricket on the Hearth, and A Message from Jarvis Section 12-17; first-class business. Jefferson Stock co. 26, 27.==PORTLAND THEATRE (A. F. Eastman, manager): Metropolitan Stock co. in The Temptation of Money 12-14, and The Young American 15-17 opened to good business 12, but rest of engagement was canceled; cast painfully amateurish.==ITEMS: The Elks netted $200 from their benefit. Twenty-five per cent. of this was donated to charity.—The Christmas MIRROR has arrived, and is in good demand.—W. E. Dennison, formerly of Corse Payton co., was here 8 in the interest of the Boston Ideal Stock co.—J. W. Peters, a prominent Elk of this city, died 10.—Professor W. P. Chapman was in town 14.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Tactics (local) was enthusiastically received by fair audiences 12, 13; the play is interestingly told, full of action and not a dull moment in it; the author, F. H. Chase, intends to put it on the road with a capable co. soon. The Little Minister Jan. 7. Robinson Comic Opera co. 9-21.==ITEM: The Christmas MIRROR is a magnificent number.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Charles Cowles in A Country Merchant 14; good business, but worthy of better patronage, as Mr. Cowles is regarded in Maine as one of the best Yankee comedians on the stage. The Real Widow Brown 20. Isham's Octoroons 29.==ITEM: Janette Berry, a Rockland girl, is musical director of A Country Merchant.

LEWISTON.—MUSIC HALL (Charles Norbury, manager): Bennett and Moulton co closed Autumn engagement 10 to good business. Miss New York, Jr., pleased a big house 12. Charles Cowles in A Country Merchant delighted a good audience 13. The Real Widow Brown 26. Isham's Octoroons 28.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): The Gormans in Mr. Beane from Boston 9; large and pleased audience. Miss New York, Jr., 14; big house; satisfied audience. The Real Widow Brown 21.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Gormans in Mr. Beane from Boston 10; business fair; performance good. The Real Widow Brown 20. Isham's Octoroons Jan. 2.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Passion Play pictures 5-10; houses small; entertainment good. E. Melvin Robinson, impersonator, in David Garrick 15. McDoodle's Flats 17.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): King Dramatic co. closed a week's engagement 10; business good. Down in Dixie 16.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Mikado was presented by the Hampden Opera club 8 with a good deal of ability; Viola Gillette came from New York to take the part of Katisha, and the work of Mr. Mabon, Mr. Enson, and Mr. George, among the principals, was notable. The lively French Maid, with Charles A. Bigelow, Anna Held, and a co. nearly as lively, amused a large audience 9. Andrew Mack gave The Ragged Earl 10 to good business; the play is at least one sword duel ahead of any current dual play. Burton Holmes took his audience on a journey through Greece in his third lecture 12. The Empire Theatre Stock co. presented The Conquerors 13. The Rogers Brothers in A Reign of Error 14. Superba 16, 17. Sacred Concert 18. Burton Holmes 19. Primrose and Dockstader's Minstrels 26. Burton Holmes 26. Jefferson Comedy co. 31.==ITEM: Maude Adams has been booked for one performance of Romeo and Juliet for June 17.
EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hamlin and Mack, managers): Elroy Stock co. opened for a week 12, presenting The White Squadron to capacity. Business continued good throughout the week, with the exception of two performances, the weather being very cold. Other plays presented were The Midnight Alarm, The Land of the Midnight Sun, A Rough Rider, She, Paradise Alley, and The Fire Patrol. J. Harvey Cook and Lottie Church take leading parts. Specialties are given by Robert H. Harris, Irving Walton, George H. Ricketts, and Lola Morisse. Harry Browne, of the Second M. V., will lecture 20. French Dramatic co. 22.==WILSON OPERA HOUSE (W. P. Reade, manager): Sevengala 8-13 did many wonderful things in hypnotism, including the placing of a boy asleep. Mr. and Mrs. Russ Whytal gave a delightful performance of Vagabondia to a small house 14. The work of Mr. and Mrs. Whytal was excellent and several curtain calls were responded to. William McCready as Smeltzer was also very fine, and the dancing of Florence Lenz made a most favorable impression. Johnny on the Spot 23.

HOLYOKE.—OPERA HOUSE (S. L. Potter, manager): Andrew Mack 9 in The Ragged Earl pleased a large audience. Corse Payton co 12-17 in A Parisian Princess, The Planter's Wife, The Galley Slave, Jim the Penman, Drifted Apart, Santiago, Flirtation, Camille, The Plunger, My Kentucky Home, and Is Marriage a Failure. Etta Reed as usual shared honors with Mr. Payton. Plays are well mounted and many taking specialties introduced. The Little Minister 28. Under the Dome 29.==EMPIRE (T. F. Murray, manager): McNulty's Visit 8-10 and The Temperance Tigers 12-14, both to good business. The Ivy Leaf 26-28.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Joe Ott in Looking for Trouble furnished an entertainment of fair calibre and interested a small audience. The Little Minister No. 2 co. 10. Rice's Comedians opened a week's engagement 12 to fair business. Plays: A Fool and His Money, In Honor Bound, U. T. C., His Friend's Wife, Molly Bawn, Under the Stars and Stripes, East Lynne, The Westerner, All in the Family, To Oblige Benson, and Blue Grass. Callahan's Faust 26, 27.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Blanche Walsh and Melbourne MacDowell in an excellent production of La Tosca 9; good business. The work of Miss Walsh deserves great praise.==ITEM: Katherine Powers, who was one of the principals of the Boston Opera Comique co., which played a long engagement at Whalom Park the past Summer, is a member of the Walsh-MacDowell co. and received a very warm greeting upon her appearance.

LYNN.—THEATRE (Dodge and Harrison, managers): Slayton Jubilee Singers 12 deserved better business; inclement weather. Primrose and Dockstader's Minstrels 14 pleased a crowded house. The clever dancing by George Primrose and the funny monologue of Lew Dockstader were features. The Sleeping City 17. Gettysburg 22-24.==ITEM: The local order of Elks held a ladies' session 14.—The Frankie Carpenter co. furnished the entertainment. Jere Grady, proprietor of the co., is a member of this lodge.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Katherine Rober co. 5-10; good business. Repertoire: The Deacon's Daughter, She Couldn't Marry Three, The Great Diamond Robbery, Miss Nobody from Nowhere, The Lady of Lyons, Bob, Nance Oldfield, and The Three Twins. Joe Ott in Looking for Trouble 12; good business, considering a very stormy night. McGinty the Sport 17. The Little Minister 22.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): George W. Wilson co. closed a week's engagement 10; business good. Primrose and Dockstader's Minstrels gave a fine performance 12; small house; stormy night. The Gormans in Mr. Beane from Boston entertained a fair house 14. Joseph Callahan in Faust 16, 17. Burrill Comedy co. 19-24. Pitman's Comedy co. 26-31.

TAUNTON.—THEATRE (R. A. Harrington, manager): The Little Minister 9; packed house. Miles Stock co. 12-17, presenting Why Did He Do It, The Great Diamond Mystery, Our Irish-American Cousin, An American Hero, New Mexico, A Heart of Gold, Damon and Pythias, The Lights of Gotham, Cousin Fritz, and Kathleen Mavourneen; large business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Andrew Mack played to capacity 8 with an excellent support in The Ragged Earl. Spears Comedy co. to light business 12-17, presenting Passion's Slave, The Red Cross Nurse, The Bosom Friend of Bowser, A Hero in Rags, My Wife's Mother, and A True Blue Yankee Girl. Modjeska Jan. 12. The Old Homestead 24.

WORCESTER.—THEATRE (James F. Rock, manager): An amateur co in a comic opera locally written and composed did very well financially and otherwise 8-10. The Conquerors 12.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Remember the Maine did a fair business 12-17. Interest in war plays is rather on the wane locally. The Land of the Midnight Sun 19-24.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Miles Ideal Stock co. did light business 5-10, presenting Why Did He Do It, Our Irish-American Cousin, The Great Diamond Mystery, Kathleen Mavourneen, Our Cousin Fritz, Damon and Pythias, and An American Hero. Stover's U. T. C. 24. Bennett and Moulton co. 26-Jan. 7.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Frankie Carpenter co. 12-17; good houses. Plays presented: An American Princess, Pawn Ticket 210, Marty the Waif, Struck Gas, The Shaughraun, and The Strange Adventures of Miss Brown.==MUSIC HALL (W. H. Boody, manager): Gayest Manhattan 12-14; large houses. McNulty's Visit 15-17.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Alma Chester co. 12-17 in Herminie or the Cross of Gold, At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, and The Cuban Patriot; good business; excellent co.; good specialties. Miles Ideal Stock co. 19-24. Pitman Comedy co. 26-31.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Mr. Beane from Boston 13; performance good; house small. Spear's Comedy co. 26-31.==ITEM: Managers Lothrop and Tolman were elected at the recent city election to serve in the City Council for 1899.

AMESBURY.—OPERA HOUSE: Robert B. Mantell co. under the management of M. W. Hanley opened the Opera House here for the first time this season. A Secret Warrant was played to a large and pleased audience.==ITEM: House has not been leased this season.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): A Misfit Marriage did fair business 12; play and performance excellent. The Sleeping City 16. Alma Chester co 26-31. George W. Wilson co. Jan. 9-14.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Gormans 17.==ITEM: The Christmas MIRROR is the best and most complete publication of its kind. Its contents will be perused with much pleasure by the many friends of THE MIRROR.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): The Sleeping City 8; poor house; unsatisfactory performance. Vaudeville co. booked for 12-17 failed to materialize.==ITEM: The Christmas MIRROR is superior to previous issues.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Agnes Wallace Villa in The World Against Her 6; good business; play fair. The Sleeping City 14; fair house; play passable. San Francisco Minstrels 21.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Navin Brothers' Vaudeville co. opened 12 for a week to big business. Rogers Brothers 21. Faust 23-24. Katherine Rober co. 26-31.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Primrose and Dockstader's Minstrels gave an excellent performance to S. R. O. 12. The Gormans 26.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Joseph Greene co. closed a very successful week 10 with A Prisoner for Life. Joseph Callahan in Faust 14, 15.

MARLBORO.—THEATRE (F. W. Riley, manager): Joe Flynn Comedy co. 10; poor business and performance. U. T. C. 17.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): A Bachelor's Honeymoon 12 gave excellent satisfaction to a fair house.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): A Misfit Marriage delighted a good audience 14. Miles Stock co. 19-24.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Under the Dome 20.

MICHIGAN.

GRAND RAPIDS.—POWERS' (G. Stair, manager): Under the Red Robe 7. A most finished performance of The Moth and the Flame was given 8 by the Kelcey-Shannon co.; Mr. Kelcey's finished acting coupled with Miss Shannon's consciencious work was much enjoyed by an immense audience, which was profuse with applause. Walker Whiteside 9, 10 presented Hamlet and The Red Cockade before small audiences. The Bride Elect 14.==GRAND (O. Stair, manager): The Late Mr. Early opened a four nights' engagement 11 before a packed house; the play is of the hodge-podge order, introducing plenty of specialties and very little plot; some of the acts were good, however, and the audience seemed pleased. The Guilty Mother 18-21.==ITEM: The Lederman String Quartette will give a concert at the Auditorium 16.—Burton Bowe, who was here with Under the Red Robe, is a popular Grand Rapids man. He received a royal welcome, and

every one enjoyed his splendid portrayal of Sir Thomas Brunt.—Every one pronounces the Christmas MIRROR the limit. Supply all exhausted.

JACKSON.—NEW ATHENÆUM (H. J Porter, manager): The event of the season was the opening 12 of this new and beautiful theatre; the attraction was Under the Red Robe; the attendance was large and the opening was a success, artistically, socially, and pecuniarily. Preceding the play, Mayor Martin G. Loennecker formally opened the theatre; he was followed by Charles E. Townsend, who spoke in behalf of the management. The Bride Elect 15. Why Smith Left Home 16 ==ITEMS: C. C. Bloomfield, the owner and builder of the New Athenæum, has spared neither pains nor money to make it one of the handsomest and best equipped theatres in the West. The executive staff is as follows: H. J. Porter, lessee and general manager; Fred Felton, treasurer and assistant manager; Alexander Waldron, assistant treasurer; G. Ed Boos, director of orchestra; R. W. Smith, chief usher; Frank Pierce, stage director; W. R. Solomon, chief doorman; Clarence Seward, electrician; George Dicker, house officer; W. E. Munger, programmer.—The Christmas MIRROR is acknowledged by all to be the finest of its kind.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Kelcey-Shannon co 13 to very good business; pleased audience. Why Smith Left Home 15. The Electrician 22. Finnegan's Ball Jan. 2 ==ITEMS: Joseph Whiting, of The Moth and the Flame, enjoyed a number of visits with some of his old friends while here, this being his former home.—Several members of The Moth and the Flame co. had the pleasure of a regular old-time country sleigh ride of twenty-seven miles from Milan to Adrian. On their arrival at Milan from Ann Arbor they found they had a wait of four hours, so they engaged an old man to drive them to Adrian with a pair of big "bobs" and wagon box full of straw. The party stopped at Tecumseh for dinner, and arrived at Adrian late in the afternoon. All claim to have thoroughly enjoyed the trip.—The Christmas MIRROR is a credit to its publishers and a beautiful memento of the Twentieth Anniversary.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Scalchi Concert co. 7; light business. Herbert Kelcey and Effie Shannon in The Moth and the Flame 9 delighted a very large audience; Grace Reals received a very warm welcome from her many Saginaw freinds. Under the Red Robe 10. Why Smith Left Home 12. Walker Whiteside 13. An Enemy to the King 15. The Bride Elect 17. Jack and the Beanstalk 21.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Finnegan's Ball 10; fair house. John Griffith in An Enemy to the King 13. Walker Whiteside and a capable co. presented The Red Cockade to good audience 14. A Cheerful Idiot 20, 21.==ITEM: The Anniversary Number of THE MIRROR reached us 12, and is receiving no end of praise.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Walker Whiteside in The Red Cockade 8; good and pleased audience. Finnegan's Ball 27. Lyceum Stock co. Jan. 2. The Sunshine of Paradise Alley 9. Human Hearts 13. A Boy Wanted 17. The Air Ship 20.

COLDWATER.—TIBBITT OPERA HOUSE (John T. Jackson, manager): Two Little Vagrants 7; pleased audience. The Late Mr. Early 16. Shanty Town 29 ==ITEM: Manager Jackson has added two powerful electric calcium lights to his stage fixtures.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): Courtenay Morgan co. 5-10, presenting The Witch of Wall Street, Felicia, Niobe, A Fair Rebel, Sweetheart, and Fun on the Farm.==ITEM: Maud Collings joined Courtenay-Morgan co. here.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): Kelcey-Shannon co. in The Moth and the Flame 12; fair business. Under the Red Robe 13. An Enemy to the King 16, 17.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Why Smith Left Home 10; satisfactory performance; fair house. Thomas McClary lectured to full house 12. An Enemy to the King 15.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Finnegan's Ball to a large and enthusiastic audience 9. Why Smith Left Home to a well-pleased house 14.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Why Smith Left Home 8; house fair; audience pleased. John Griffith in An Enemey to the King 11.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Walker Whiteside 16. Cuba's Vow 29. The Sunshine of Paradise Alley Jan. 6. Piney Ridge 18.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler, manager): Why Smith Left Home 9; fine production; fair business. The Late Mr. Early 15.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Cinematographe 15. The Electrician 23.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Two Little Vagrants 8; fair house. Garry Owen 17.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Dark.

MANISTEE.—GRAND (Edward Johnson, manager): Cornell Concert co. 5-10 to crowded houses.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): William Owen co. 8-10 opened to fair house and closed with S. R. O., when numerous curtain-calls were in order. Plays presented were The Lady of Lyons, Hamlet, and The Three Guardsmen; Mr. Owen always has been a general favoirte here, while J. W. McConnell, his leading support, presses the star closely in popularity. Tim Murphy 15. A Contented Woman 23.==ITEMS: During an afternoon of his engagement Mr. Owen entertained the women of this city with an interesting talk on "Heroines of Shakespeare."—P. A. Kilfoil, manager William Owen co., in addition to his present attraction will next season star Little Anna Laughlin.

WINONA.—OPERA HOUSE (M. D. Field, manager): Belle Archer in A Contented Woman 5; business excellent. The Old Coat 8; light house; desiring of special mention are Frederic Bond and May Vokes. Tim Murphy in The Carpetbagger 10; fair house. A Female Drummer 12. Duncan Clark's Minstrels 13.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): William Owen co. in The Lady of Lyons, The Merchant of Venice, and The Three Guardsmen 5-7; excellent performances; fair and appreciative audiences. Tim Murphy in The Carpetbagger 13. O'Hooligan's Wedding 20. Scalchi Concert co. 30.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Old Farmer Hopkins 7; poor business; performance uninteresting. Tim Murphy 14. Scalchi Concert co. 29. Remember the Maine Jan. 11.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Shaft No. 2 10; good house pleased. At Gay Coney Island 23. A Contented Woman 29. Mistaken will Happen Jan. 5.

ST. PETER.—THEATRE (H. J. Ludcke, Jr., manager): Charles Gardner 6; fair house; performance good. Old Farmer Hopkins 14. Patricolo Concert co. 28.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Gilhooley's Reception 6; fair business. My Friend from India 8; excellent performance; poor business.

DULUTH.—LYCEUM (E. Z. Williams, manager): My Friend from India 9; good business; audience pleased. O'Hooligan's Wedding 14. Scalchi Concert co. 22. Sowing the Wind 26.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Tim Murphy in The Carpetbagger 16. A Contented Woman 20.

MISSISSIPPI.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Caston, manager): Nashville Students 9, 10; fair performances; small audiences, account inclement weather. Lewis Morrison 16. Hazel Harrison co. 19-24. Miss Francis of Yale Jan. 23.

YAZOO CITY.—EUREKA HALL: Hoyt's Comedy co. 5-10; co. closed engagement 8 on account of the illness of Hazel Harrison, the leading woman.==ITEM: The new theatre will be finished in March.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Lewis Morrison 14 in Faust. Richards and Pringle's Minstrels 17. A Bachelor's Honeymoon 21. My Friend from India 23.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Barlow Brothers' Minstrels 20. My Friend from India 22.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): Barlow Brothers' Minstrels to good house 6. Lewis Morrison 15.

NATCHEZ.—TEMPLE OPERA HOUSE: Clark and Gardner, managers): Lewis Morrison in Faust 17. Emma Warren co. 26-31. Creston Clarke Jan. 6, 7.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Miss Francis of Yale by a fair co. to fair business 5. Al. G. Field's Minstrels 8; overflowing house; fine performance. Belle Archer, well supported, in A Contented Woman 10; fair house. Edward H. Frye, lecturer, 13 filled the house ==CRAWFORD THEATRE (E. S. Brigham, manager): Thurston Comedy co. 7, 8 in A Boomnig Town to good business. The Air Ship 9; fair house. Darkest Russia 13; business good ==ITEM: Anniversary MIRROR just received—no time for extended criticism—must be seen to be appreciated.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Stark-Fultz-Marx Concert co. 1; small but appreciative audience. Philomathean Society of Howard Payne College held their open session 5 to crowded house; two scenes from As You Like It were put on; Misses Dines and Henry as Rosalind and Orlando showed ability. Genevra (local), direction Mr. and Mrs. Constant, of St. Louis, 8 to S. R. O.; audience pleased. Hoyt's Comedy co. 19-24.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE: (J. V. Porter, manager): Goding Dramatic co. in Shadows of a Great City 8; fair house; poor performance. Manager Goding disappeared 9, and 10's benefit was held for the players; fair house and good vaudeville; the co. left 11 under the management of H. C. Leslie.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Holden Comedy co. 5-10, presented to fair business Escaped from the Law, The Last Stroke, The War of Wealth, Across the Sea, Monte Cristo, and Captain Herne, U. S. A. Murray and Mack 16. A Trip to Coontown 17. The Sunshine of Paradise Alley 21.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Robert Downing in triple bill, The Gladiator, Ingomar, and The French Marriage, 5; poor house. The Gay Matinee Girl 17. Jack Potts Comedy co. 19-24. Fabio Romani 30.

SPRINGFIELD.—BALDWIN THEATRE (Charles E Brooks, manager): James-Kidder-Warde co 10 in Julius Cæsar and The School for Scandal; big houses; audience highly entertained. Miss Francis of Yale 12; pleased audience. Darkest Russia 17.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Lewis C. Elson, lecturer, 17. Wallace Bruce, lecturer, Jan. 13.==ITEM: Assistant Manager Land Markward attended opening of new Opera House in Higginsville 12.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Remember the Maine 9; fair business; fair performance. Si Perkins 10, 11; fair business. Miss Francis of Yale 14. Darkest Russia 18.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Darkest Russia 9 pleased a fair house. The Gay Matinee Girl 15. The Lost Paradise 22. Fabio Romani 29.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Darkest Russia 7. The Air Ship 10; excellent performances to fair business. Robert Sherman co. 26-31. Murray and Mack Jan. 5.

ODESSA.—PHŒNIX OPERA HOUSE (Frank Hereford, manager): The Missouri Girl Nov. 28; good business. Hoyt's Comedy co. 19-24.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): The Jack Potts Comedy co. 12-17; business fair; attraction good.

CARTHAGE.—GRAND OPERA HOUSE (Logan and Hamilton, managers): Remember the Maine 10 to fair business.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Frawley co. to S. R. O. 5-10, presenting An Unconventional Honeymoon, The Dancing Girl, The Last Word, Fort Frayne, and An Enemy to the King; the audiences were pleased, and the acting was excellent, especially that of Blanche Bates, Georgia Welles, and Sam Edwards. Gerome Helmont to fair house 11. At Gay Coney Island 12-14. Tennessee's Pardner 15-18. Dorothy Morton Opera co. 19-21. Shaft No. 2 22-24. Mistakes Will Happen 26-28. Remember the Maine 29 Jan. 1. ==UNION FAMILY THEATRE (Dick P. Sutton, manager; W. H. Weaver, local manager): Della Pringle co. 5-11 to fair houses, presenting very cleverly The Police Inspector, The Volunteers, and A True American Girl. Jules Walters in How Hopper Was Side Tracked 12-18. Della Pringle's return engagement has been canceled, and instead, Dick Sutton's Stock co will appear for two weeks, 19-Jan. 2, presenting Texas first week.==ITEM: The benefit to be tendered by the citizens of this city to the veteran actor and manager, John Maguire, has been set for Jan. 2, 3. Daniel Bandmann will assist Mr. Maguire in the programme, and the affair will be made an event of importance.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Magniscope Exhibition co. Nov. 28-30; performances good; good houses. Yon Yonson 1; fair house and performance. Frawley co. in A Backwoods Bethrothal and Fort Frayne 2, 3; good houses. Sowing the Wind 9; good house; good performance. Dorothy Morton Opera co. 13. Gerome Helmont 15. At Gay Coney Island 16. Mistakes Will Happen 30. A Contented Woman Jan. 3.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): How Hopper Was Side Tracked 8; performance fair; medium house. Dorothy Morton Opera co. in Fra Diavolo 12.

ANACONDA.—THEATRE MARGARET (H. Frank Collins, manager): Yon Yonson 6; good business. Sowing the Wind 8. Frawley co. 12, 13. At Gay Coney Island 15. Dorothy Morton Opera co. 16, 17.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): How Hopper Was Side Tracked 7; small house; good performance.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Dorothy Morton Opera co 9; fair audience; performance disappointing. Shaft No. 2 15.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Dark.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): Philharmonic Orchestra Concert 5 to crowded house; excellent entertainment. Frank H. Robertson's Illustrated Lecture on Manila and Philippines 6; good house; appreciative audience. On the Suwanee River 8; good house and entertainment. 1492 26. Frank Daniels 29. A Trip to Coontown 30, 31. Darkest Russia Jan. 2. At Piney Ridge 3. Kelly and Mason 5. Scalchi Concert co. 9. Under the Red Robe 10. A Stranger in New York 11. ==THE FUNKE (Frank C. Zehrung, manager): Mathews and Bulger 12. Ferris Comedians 19-24. The Real Widow Brown 26. Murray and Mack 28. What Happened to Jones Jan. 2. Tim Murphy 7. Holden Comedy co. 9-14. At Gay Coney Island 19.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Air Ship 6; good business; excellent performance. Maxmilian Dick Concert co. 9; fair business; audience pleased. What Happened to Jones 31 canceled.==ITEMS: The Chicago Ladies' Quartette sang to a small but appreciative audience at the Presbyterian Church 6.—Salisbury's Chicago Orchestra has been engaged for a promenade concert and ball, to take place at Armory Hall 20.

FREMONT.—LOVE OPERA HOUSE (M. M. Irwin, manager): The Girl I Left Behind Me 5, 6 canceled for second time. Maxmilian Dick Concert co. to poor business 7. Flannagan's Flats to fair business 12. Clementine DeVere Concert co. 14.==ITEM: The Christmas MIRROR this year is one of the best and brightest numbers ever published.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): The Warner Comedy co. opened for a week 5 with Mercie's Marriage to S. R. O., giving satisfaction.==ITEM: On accont of small-pox scare, the Overland will be closed until further notice.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Air Ship 8 failed to appear. Salisbury's Orchestra 14. Olga Lorraine in That Girl 16.==AUDITORIUM (G. L. Platt, manager): Dark.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): The Air Ship 8; fair performance; small house.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): The Air Ship 7; fair business and satisfaction. Casino Theatre co. 12-17.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Maxmilian Dick Concert co. 9 canceled.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): A Boy Wanted to good business 3.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W Harrington, manager): Robert B. Mantell in A Secret Warrant 10 pleased a good house. Bennett and Moulton co. 12-24 presented The Daughter of the South, My Mother-in-Law, Darkest Russia, Bonnie Scotland, Our Boys at Santiago, My Partner, For Cuba's Cause, Mr. Barnes of New York, The Chimney Corner, and The Buckeye Tavern.==PARK THEATRE (Ormsby A. Court, manager): Down on the Farm 8-10 to small houses. McNulty's Visit 12-14 gave satisfaction to good houses. Gayest Manhattan 15-17. ==ITEM: Down on the Farm closed here 10.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Zepra (local) was repeated 9 before a fair-sized audience. The Gormans presented Mr. Beane from Boston 12, having one of the worst snow storms of the season to contend with, which made the attendance exceedingly light.==ITEM: The Christmas number of THE MIRROR is a beauty and has already reached a large sale here.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Robert B. Mantell supported by a good co. in A Secret Warrant 8; performance excellent; business good. Mason and Downs' U. T. C. 10; good business and satisfaction. The Real Widow Brown canceled 14. A Country Merchant 29.

NASHUA.—THEATRE: (A. H. Davis, manager): Side Tracked pleased a small house 1. Corse Payton closed a successful week's engagement 10. Robert B. Mantell presented A Secret Warrant to a delighted house 12. Local minstrels drew large houses 13, 14. Real Widow Brown 16.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Charles Cowles in A Country Merchant to fair business 10; performance good. Jessie Harcourt Comedy co. opened for a week 12 to fair audience; co first-class. The Real Widow Brown Jan. 4. The Little Minister 9.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Alfred A. Farland, banjo recital, 12; S. R. O: excellent entertainment. Estey's Minstrels 15. McGinty the Sport 21.==FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Estey's Minstrels 17.==ITEM: Please accept thanks for Christmas MIRROR. It is a magnificent number.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Alma Chester co. closed a week of big business 10. The Real Widow Brown 17.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Down on the Farm 15 canceled. Local Minstrels 27. The Little Minister Jan. 5.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): The Geisha 12-17. This is the third visit of this dainty opera. Costumes and scenery particularly pleasing. Business opened light. Dark 19-24. Jefferson De Angelis 26-31.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Andrew Mack presented The Ragged Earl 12-17. Side Tracked 19-24. Devil's Auction 26-31.==COLUMBIA THEATRE (M. J. Jacobs, manager): Held by the Enemy 12-17. The stock co. gave its usual effective performance. All the parts were well taken. East Lynne 19-24. Too Much Johnson 26-31.==ITEMS: D. W. Truss was in town 12.—Business for week 5-10: Newark: Superba, light; Jacobs', The Red, White and Blue, fair; Columbia, stock co., good; Waldmann's Opera House, Al. Reeves' co., satisfactory; Waldmann's Theatre, Tammany Tigers, fair. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M Morton, manager): Washburn's Minstrels came to good sized houses 9, 10, and gave satisfaction. Sam Glenn, supported by a competent co., presented Rip Van Winkle to fair houses 12, 13; performances well received. A Bachelor's Honeymoon 15; excellent performance; fair house. Secret Enemy 16, 17. Silver King 28. Local Minstrels 29. Cumberland '61 31. Side Tracked Jan. 2.==LYCEUM THEATRE (W. M. Drake, manager): De Wolf Hopper in The Charlatan gave an excellent performance to a crowded house 14. A Misfit Marriage 26. Greater New York Minstrels 31 ==ITEMS: Washburn's Minstrels have been engaged by the employes of the Star for their annual benefit March 11.—Henry Keefer and Ida Lewis will join Sam Glenn's co. at Baltimore 17. Mr. Keefer to play Herman and Miss Lewis, Gretchen.—The annual reception and ball of the Star Theatre stage hands was held 14, and was a success.—The Christmas MIRROR was received here 13, and is pronounced by all to be most artistic.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager) Maud Hillman co. closed a fairly successful week 10. What Happened to Jones 13; performance thoroughly enjoyed. De Wolf Hopper in The Charlatan 15; house crowded. When London Sleeps 26. Tempest Tossed 28. A Misfit Marriage 31. Roland Reed Jan. 2. Chattanooga 4. My Sweetheart 7. Andrew Mack 9.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Remember the Maine 8-10 to light business; co. competent. Bennett-Moulton co. 12-17; fair business; co. first-class; they remain 19-24. Chattanooga 26-28.==EDEN THEATRE (H. E. Toovey, manager): Side Tracked 12-17 to fair business; co. pleased. Peters and Green Comedy co. 19-24.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Mendelssohn Glee Club 9; poor business; excellent co. Washburn's Minstrels 15; crowded house; satisfaction given.==ITEM: Art L. Selby and Bob Peasley, of the Clymer Sisters Vaudeville co., are visiting friends here.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): James K. Hackett in Rupert of Hentzau 10; large audience; satisfaction given. What Happened to Jones amused a large audience 14. Minnie Lester 19-24.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Washburn's Minstrels to good house 13; performmance good. Guy Brothers' Minstrels 21.

NEWTON.—OPERA HOUSE (C. K. Foster, manager): Washburn's Minstrels to packed house 14; audience well pleased. Side Tracked co. Jan. 3.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): What Happened to Jones 15. De Wolf Hopper 16. Bennett and Moulton co. 26-31.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Washburn's Minstrels 6; crowded house; excellent performance. What Happened to Jones 17.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): A Jay Circus 9, 10 failed to appear or cancel.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Cumberland '61 14. Darkest America 20.==BASTABLE THEATRE (S. S. Shubert, manager): The stock co. presented Monte Cristo to large audiences 12-17; performances good. The Butterflies 19-24.==GRAND OPERA HOUSE (A. A. Graff, manager; A. C. Buckenberger, representative): The Maine Avenged pleased large upper houses 12-14. Chattanooga 15-17. Humpty Dumty 19-21.==ITEMS: A. A. Graff has purchased M. J. Jacobs' interest in the Grand and will hereafter manage it alone. George A. Edes, the former resident manager, has been re-engaged for the same position.—Robert Haines, the popular leading man of the Bastable stock, who will leave

Do you know why Evans' bottle is upside down ?

that co. 17, had a rousing benefit 14.—Jane Holly and Eugene Ormonde will join the Bastable stock 19.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): New England Stock Dramatic co. 5-10; fair business; good co. Repertoire: Jim the Penman, Master and Man, Alabama, Trilby, Esmeralda, and For Cuba's Cause. Houghton Stock co. 19-24.==GLOBE THEATRE (E. L. Johnson, manager): Dark.==ITEMS: W. H. Chace and Henrietta St. Felix will leave the New England Stock co. 17.—The New England Stock co. has added The Wicklow Postman and O'Dowd's Neighbors to its repertoire.—Corinne will be a member of Milton Aborn's Opera co. after Christmas.—Peter Rice has been made manager of Milton Aborn's Stock co. W. H. Bradwell will act as treasurer.—Dave Woods, late manager of Waite's Stock co. (Eastern) and the New England Stock co., will launch a repertoire co. of his own Jan. 10.—J. S. Hoffman, left here by the Me and Jack co., has been left again, this time a portion of the fortune of a deceased aunt.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Finish of Mr. Fresh 8 to fair business. 'Way Down East 12-14. Among the large audiences were several clergymen, who were very enthusiastic in their applause. The cast includes Phœbe Davis, Odell Williams, Forrest Robinson, Louise Galloway, George Backus, Felix Haney, Frank Bell, and others. Mr. and Mrs. Whytal in Vagabondia 15. James O'Neill in Monte Cristo 17.==NEW ALBANY THEATRE (C. H. Smith, manager): The stock co., including W. A. Whitecar, Emma Bell, and W. C. Holden, opened in Eagle's Nest to good business 12 and will continue till 15, when the bill will be changed to Camille.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Joseph Greene co. 12-14 in Held by the Enemy, A Plain Old Irishman, and Humbugged; co. and business good. 'Way Down East 15-17.==RAND'S OPERA HOUSE (S. Shubert, lessee; Woodward and Voyer, managers): Vaudeville 12-17, consisting of Emile Girard and Monte Elmo, Manserge, William T. Carleton, and Clara Wisdom, Marie Jansen, Little Ruby, Press Eldridge, and Professor Wormwood's dogs and monkeys; fair houses. Chattanooga 22-24.==ITEM: William Oliver, who was with Primrose and Dockstader's Minstrels, has returned home.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Darkest America pleased a good audience 8. The Finish of Mr. Fresh pleased a fair audience 10. De Wolf Hopper and an excellent co. in The Charlatan 12 delighted a large audience. A Bachelor's Honeymoon 14 entertained a small audience. Mr. and Mrs. Russ Whytal 17. Jefferson De Angelis 20. Johnny on the Spot 22. Joe Ott 26.==ITEM: The Twentieth Anniversary-Christmas number of THE MIRROR is eliciting much admiration.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Mr. and Mrs. Russ Whytal 13 gave an excellent production of Vagabondia to a delighted audience. Joseph Greene co. 15-17. Other People's Money 24.==BROADWAY THEATRE—Town Hall (Woodward, Voyer and Henry, lessees; L. B. Dowd, manager): The Tarrytown Widow 9 pleased a large audience.==ITEM: The anniversary MIRROR has been received and it is a beauty from cover to cover. May it have many more anniversaries.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C H. Benedict, manager): Wolford Stock co. closed a fair week's business 10. Mr. and Mrs. Russ Whytal presented Vagabondia 12 to a small audience; excellent performance. The play was handsomely staged and the costumes very elaborate. Mr. and Mrs. Whytal received several curtain calls. Supporting co. above the average. The Tarrytown Widow 15. Cumberland '61 17. Chattanooga 21. The Highwayman 30.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Alice Neilsen in The Fortune Teller provided a delightful entertainment 6 to a crowded house. Marguerite Sylvia, Richard Golden, Joseph Cawthorne, and Joseph Herbert gave Miss Neilsen excellent support. Mr. and Mrs. Russ Whytal delighted a fair audience 8 with Vagabondia. Humpty Dumpty 9, 10; fair business. Aborn Dramatic co. 26-31. The Highwayman 29. Wilbur Opera co. Jan. 2-7.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): James O'Neill appeared before good houses 12-14 in When Greek Meets Greek, Monte Cristo, and Virginius. Charles Coglan 15-17, presented The Royal Box to fine audiences. Cummings Stock co. 19-24. Henry Miller 26-28.==BAKER THEATRE (S. S. Shubert, manager; J. J. Shubert, resident manager): The Broadway Theatre Opera co. in The Highwayman will open this new theatre 26. ==ITEM: The Christmas MIRROR far exceeds all expectations.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E Clark, manager): Shore Acres, with Archie Boyd in the leading role, had a large and appreciative audience 8. George W. Monroe in Her Majesty the Cook pleased a fair house 9. Denman Thompson in The Old Homestead packed the house 10; excellent satisfaction. Martin's U. T. C. 16, 17. New England Stock Dramatic co. 19-24.==BIJOU THEATRE (P. M. Cooley, manager): Humpty Dumpty drew fair business and pleased 12-14. The Midnight Alarm 15-17. Brun's and Nina Vaudeville co. 19-21.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Mr. and Mrs. Russ Whytal gave a good production of Vagabondia 10 to a fair audience; every one pleased. The third appearance of The Tarrytown Widow 13 was greeted by a good house; it proved just as entertaining as on former occasions. Darkest America 14; large audience; co. clever. Cumberland '61 16. Chattanooga 19. Wilson's Minstrels 26. Other People's Money 28. Joe Ott 29.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Kennedy Players opened for a week 12, presenting She Couldn't Marry Three, The Hand of Fate, and The Two Thieves; first half of week to big business; performances good. U. T. C. 20 changed to later date. Humpty Dumpty 21. A Country Merchant 31.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Maine Avenged 9; poor performance; fair business. Houghton Stock co. opened for a week in Cheer, Boys, Cheer, 12 to fair

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business. Wargraph 20, 21. Afro-American Minstrels 28.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): Wilson-Minstrels 10; fair house. Brosnahan-Jackson Comedy co. 12-17; good business. Plays presented: A Child of Destiny, Forgiven, Maine and Georgia, and The Pearl of Savoy. The Tarrytown Widow 26. Loraine Hollis co. 29-31.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osseoki, manager): Dr. Willetts lectured before a large and appreciative audience 12. Chattanooga 13; large and pleased audience. Lieutenant Paul B. Malone, of Buffalo, lectured on the Battle of San Juan 14; large house.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Sam Pitman Comedy co. 12-17 in The Electrician. La Belle Marie, and Queena; the leading parts are taken by Frederic Herzog and Anna Davis; bright specialties are introduced between the acts; fair houses. Under the Dome 19.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Guy Brothers Minstrels Nov. 26; fair house; excellent entertainment. Cecilia Musical Club 9; best of satisfaction. J. E. Toole in Killarney and The Rhine 24. Other People's Money Jan. 3.

PEEKSKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): California Minstrels 18. Wargraph 19-21. Paterson and Green Comedy co. 26-28.==DIBBLE OPERA HOUSE (W. S. Dibble, manager): Dark.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William Quinn, manager): The Tarrytown Widow 8; fair house; good satisfaction. Darkest America 13; small but pleased audience. Mr. and Mrs. Russ Whytal 16.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): The Flints opened 12 for a week, giving satisfaction to good business. Howe's wargraph 15; good performance and business. Darkest America 30.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Darkest America 7; large and pleased audience. Kid McCoy 17. Wargraph 22, 23. The Herrmanns 29.==ITEM: Tony, the Convict, was produced 13 by amateurs.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): James O'Neill in Virginius 8; good business; fine performance. The Maine Avenged 10. Wargraph 16. Darkest America 21. The Glad Hand co. 9.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Wilson's Minstrels 22.==ITEM: The Bon Ton Burlesquers failed to appear or cancel 9.—A. L. Cole has joined Ford's Stock co. as advance agent.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Where is Benson 8 failed to appear. Humpty Dumpty 15, 16. Frank Bristol 19. Other People's Money 21.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): James O'Neill in When Greek Meets Greek crowded the house 9. The Glad Hand co delighted a topheavy house 10. Cumberland '61 12. The Flints 19-24. Shea Comedy co. 26-31.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Chattanooga 14; small, but pleased audience. Howe's Wargraph 19. Darkest America 27. Other People's Money 30.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): The Maine Avenged 12 canceled. J. E. Toole 26. Darkest America 31. Other People's Money Jan. 2.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Wilson's Minstrels 12; good house. Joshua Simpkins 17.==ACADEMY OF MUSIC (F. D. Leland, manager): Dark.

BATAVIA.—DELLENGER OPERA HOUSE (E. J. Dellenger, manager): Lost in New York 1; good performance; small house. Her Majesty the Cook canceled 7.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Flints 5-10; light business, pleasing well. Cumberland '61 13. James O'Neill 15. Kennedy Players 26-31. The Herrmanns Jan. 4.

FORT EDWARD.—BRADLEY OPERA HOUSE (M. R. Bradley, manager): The Sporty Widows 9; good performance and house. The Tarrytown Widow 12 gave satisfaction to fair-sized audience.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Humpty Dumpty 5 failed to please a fair audience.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Thomas McClary 7 pleased a full house. Stevens-Barnett Burlesque co 17 canceled.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Midnight Alarm 9. James O'Neill 18. Kennedy Players 21-26.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Kid McCoy Vaudeville co. 12; excellent business and performance.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Darkest America 12; good business; audience pleased. Edward Everett Hale 16.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Tarrytown Widow 14; excellent performance; light business.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): Sporty Widows 10; performance poor; fair house.

HUDSON.—OPERA HOUSE: Kennedy Players concluded week's engagement 10; the co. is well known here and well liked; business good.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Citizens' Band (local) to capacity of the house 13.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Guy Brothers Minstrels 15; large and well pleased audience; co. good.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Dark.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, manager): Dark.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Dark.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Kane Opera co. 10 canceled.

FONDA.—OPERA HOUSE (T. A. Ross, Jr., manager): Projectoscope 17. U. T. C. 24.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Joshua Simpkins 15.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): Dark.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Marie Wainwright to a good house in Shall We Forgive Her; performance greatly enjoyed. The Nancy Hanks 12 canceled.==ITEM: Congratulations on the Anniversary Number.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Marie Wainwright in Shall We Forgive Her 8; appreciative audience.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): The Mistletoe Bough (local), direction Maraden Haigh, pleased a large audience 13.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): As We See It 12, 13; poor business; performance fair.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): What Happened to Jones 12; excellent co.; fair house. Santanelli, hypnotist, 13-16.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Gerome Helmont, violinist, supported by Grace Preston, contralto, and Ida Simmons, pianist, rendered a fine musical programme to light house 8; net proceeds donated to local charity. Shaft No. 2 attracted a fair house and gave satisfaction 9; scenic effects exceptionally good. Sowing the Wind 15. At Gay Coney Island 22. A Contented Woman 28. Mistakes Will Happen Jan. 4. Black Patti's Troubadours 9.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Shaft No. 2 6; light business. Sowing the Wind 13. Seamon's Minstrels 17. At Gay Coney Island 19. Miss Belle Archer in A Contented Woman 30. ALSON BRUBAKER.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Dark.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Dorothy Morton Opera co. in Girofle-Girofla 7; crowded house; performance fair; the leading people were excellent, but the absence of an orchestra marred the entertainment. Shaft No. 2 12.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Fanny Rice for the exclusive entertainment of the local Shriners 7; the versatile and charming comedienne and an excellent cast gave At the French Ball to the delectation of the specially selected guests. James Whitcomb Riley, assisted by Katharine Houck Talbott, contralto, and Jeannette Freeman, violinist (local), to S. R. O. 8; the Hoosier poet entertained in a highly pleasing manner, and was received enthusiastically. El Capitan to light business 9; the opera, notwithstanding that it was not the original production, was sung in an acceptable manner and gave satisfaction.==PARK THEATRE (Harry E. Feicht, manager): Daughters of the Poor 8-10; good business; it was sensational throughout, but seemed to please. The Heart of the Klondike 12-14; good business; a fair cast gave satisfactory presentation.==ITEM: The Christmas MIRROR is a marvel of beauty.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): Boston Lyric Opera co 13 in The Bohemian Girl to fair house; George Olmi, Henry Hallman, John Henderson, Robert Lett, Josephine Stanton, Maude Kingsbury, Bertie Dale, and Daisy Howard were pleasing. Night Owls 14. Katie Rooney 16. A Hired Girl 19.==ITEM: Five of the women of The Night Owls had a narrow escape from being killed here while sliegh riding. Their team ran away, throwing them violently out.
WILLIAM H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Charles Coghlan in The Royal Box 7, 8 to good house first night and fair second; the audiences enjoyed the play thoroughly, and Mr. Coghlan's reappearance was demanded at the close of each act. Fanny Rice to slim houses 9, 10 in At the French Ball.==BURT'S THEATRE (Frank Burt, manager): Platon Brounoff, supported by local talent in concert, afternoon 11; slim house. Cuba's Vow opened well 11 and continued to fair business till 14; the play deserves credit for its wealth of scenery; the co. was not very strong. Knobs o' Tennessee 8-10; Hal Reid, Margaret Elsmere and Alice Marble did artistic work; business fair.==PEOPLE'S THEATRE (C. F. Stevens, manager): The Gay Masqueraders did good business 8-10; the Murphys, McCale and Daniels, and Adgie and her lions deserve special mention. For Her Sake 12-17; Edwin Gordon Lawrence and Florence Wilberham assume the leading parts, and are supported by a good co., with one or two exceptions; business was good opening night, but only fair for rest of engagement.==ITEMS: Wonderland has closed its doors and is now in the hands of a receiver.—The explosives used in the scenic effects of Cuba's Vow caused an accident at Burt's 12. S. S. Howe, who was operating the bombs used in the representation of the destruction of Cervera's fleet, dropped a fuse into the magazine and was considerably burned about the nose and chin. W. S. Robinson and Harley Merry, who were standing close by, were slightly scorched. No panic occurred in the audience, the greater part of the house mistaking the explosion for one of the spectacular effects of the play.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): A Guilty Mother 10; co. strong; well filled houses; deserving of special mention are May Anderson, Jewel Varney, Fanny Barry-Sprague, Agnes Carlton, Ella Baker, Robert Wayne, George R. Sprague, and William Richardson. Garry Owen 12; owing to the few paid admissions, performance was not given, and the money was refunded. The Wheel of Fortune 14; small house. Leon and Adelaide Herrmann 15. Ward and Vokes 16. The Gibneys 19-24.

MARIETTA.—AUDITORIUM (Lyceum Course): Dr. D. J. Stafford 8 in Shakespearean readings; fair audience; good attraction (M. G. Seipel, manager): McDoodle's Flats 9; good audience; satisfactory entertainment. Willis Comedy co. 12-14 in In Atlantic City, Sweetheart's and Wives, and Two Old Cronies; fair audiences and attraction. Al. G. Fields Minstrels 26. Shore Acres 30. Scott's Minstrels 5. (L. M. Luchs, manager): Walker Whiteside 4.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): For Her Sake pleased a fair-sized audience 5. Lost in New York 6; fair business; performance good. Monte Carlo Girls did well 7, 8. A Guilty Mother 9; fine performance. A Jolly Lot 14.==ITEM: Your correspondent has been complimented on all sides on the beautiful Anniversary and Christmas number of THE MIRROR; it is sublime.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Knobs o' Tennessee Nov. 30; fair house and performance. The Sunshine of Paradise Alley pleased a fair house 3. Charles Coghlan in The Royal Box pleased a large audience 6; Mortimer Weldon, of the co., made a favorable impression. An Enemy to the King 8. The Fool of the Family 12. A Guilty Mother 14. A Hired Girl 16. Boston Lyric Opera co. 19-24.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bastz, manager): A Hired Girl 8; large and pleased audience. The Heart of Chicago to topheavy house 10; co. strong; scenic effects fine. Havilin Brothers (local) Minstrels 16. Original Twentieth Century (local) Minstrels 19. Aubrey Dramatic co. 31. A Texas Steer 2.==ITEM: The Christmas MIRROR has arrived, and is a triumph of printers' art.

TIFFIN.—NOBLY'S OPERA HOUSE (H. J. Mayers, manager): Boos Brothers and Augne Concert co. gave a fine entertainment 9 to a full house. For Her Sake 10; performance gave satisfaction; fair house. A Hired Girl 13; fair audience; average performance. Herrmann the Great co. 16.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Gibney-Hoeffler co. closed a week 10 to good business, presenting Angie the Country Girl, The Black Flag, The Prince of Liars, and Camille. John Martin's Secret 14. Wills Brothers 15-17.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): A Guilty Mother 8; fair business. A Jolly Lot 13 encountered a severe storm and played to medium business; good satisfaction. The Wheel of Fortune 15. Town Topics 17.==CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Garry Owen 9; small audience. The Wheel of Fortune 16. The Heart of Chicago 20. Boston Ladies' Symphony Orchestral 23. Fitz and Webster 30.==BUCHER'S OPERA HOUSE (George H. Shauf, manager): A Jolly Lot 12 pleased a good audience.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Valentine Stock co. 10 in The Fool of the Family to small house. Knobs o' Tennessee 14. Boston Lyric Opera co. 17. Porter J. White 21.==PEOPLE'S THEATRE (W. T. Boyer, manager): Walker Whiteside (return engagement) 28.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Boston Lyric Opera co. 9, 10; The Black Hussar, The Bohemian Girl, and Said Pasha were given; business fair. Herrmann the Great co. 17.==ITEM: The Christmas and Anniversary MIRROR is the most beautiful number I have ever seen.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): A Hired Girl 9; good audiences; co. fair. The Heart of Chicago 12 pleased a small house. A Guilty Mother 26. Brooks-Lawrence Pictures 29.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): A Stranger in New York 13; fair house; performance good.==AUDITORIUM (M. H. Haskell, manager): Sigmon Comedy co. 7, 8; poor business and attraction. Garry Owen 14.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Shanty Town 13; fair business; poor performance. Cinderella (local) 9 was well attended; Grace Brading sang the leading roles with success. A Hired Girl 17. Walker Whiteside 29.

XENIA.—CITY OPERA HOUSE (McClellan and Dodds, managers): Boston Lyric Opera co. 12 presented Said Pasha; owing to the inclement weather, audience was small; performance pleasing. Knobs o' Tennessee 17.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Boston Lyric Opera co. 8 pleased a fair house. A Breezy Time 16.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Monte Carlo Girls 12, 13, pleased fair houses.

HARRISTON.—GLOBE THEATRE (Connor and Smith, managers): Katie Rooney in The Girl from Ireland

(Continued on page 23.)

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THE LONDON STAGE.

GAWAIN'S GOSSIP.

Irving to Visit America Next Season—New Productions, Litigations and Mirror Matters.

(Special Correspondence of The Mirror.)

LONDON, Dec. 10, 1898.

During the last few days certain rumors have been current as to Sir Henry Irving, who was happily well enough to return to London on Thursday in order to pack up for traveling in search of that A1 health restorer known as ozone. Meanwhile, it appears settled that the

CECIL RALEIGH.

said Irving will start another tour in your States next October.

And here let me tell you Clement Scott has tendered his resignation of the post of chief dramatic critic of the *Daily Telegraph*, for which paper he has worked some thirty years. In the correspondence, all of which I have seen, I find that Clemmy's reasons for this thusness are as follows: (1) That he needs more time to himself in which, after traveling for health, to write certain books, lectures, etc.; (2) That as theatres are now so numerous and their productions beyond the scope of one man to attend to critically, he (S) does not care to have other people's notions attributed to him. Sir Edward Lawson, after urging "Clemmy" to reconsider his decision, has accepted the resignation with regret.

With all his little eccentricities, Scott will be missed on the D. T. Just now, by the way, he is being much twitted concerning another attack on certain members of the theatrical profession—male members this time. Clemmy asserts that most London actors spend their time and money in card playing at the clubs. This sweeping statement is, of course, somewhat exaggerated after the well-known Scottish emotional but well meaning manner.

I am sorry to have to announce that that brilliant young actor-playwright, H. V. Esmond, author of One Summer's Day, scored a marked failure with his last new play, a farcical comedy called Cupboard Love, and produced at the Court last Saturday. As the play was withdrawn last night there is no need to describe the so-called plot. Of the very strong company Manager Chudleigh had engaged, only Seymour Hicks had any chance, in fact he had nearly all the play to himself and acted better than ever before. Chudleigh, being undecided what to play next, will close the Court awhile. There is some idea of his doing a triple bill at Christmas with, for chief item, A Pantomime Rehearsal, which was such a big success in this city after its production on your side by poor Rosina Vokes, wife of the play's merry little author, Cecil Clay.

The Gay Grisette, a new musical play, written by George Dance and set to music by Karl Kiefert, had its first London production at the Metropole, Camberwell, last Monday. It proved a lively affair, with plenty of exhilarating songs and dances. For its plot see the same author's The Lady Slavey, The Gay Parisienne, etc., etc. They are all pretty much of a pattern. In spite of this, or perhaps because thereof, The Gay Grisette proved a big success.

The Royal Star, which Manager Lowenfeld has striven so hard to boom, finishes at the Prince of Wales's to-night. Next Tuesday, if all goes well, that enormous success, La Poupée, will be revived here.

A wild and whirling melodrama—which was to have been cheerfully entitled In the Shadow of Death, but, just before the curtain went up, had to be called In the Shadow of Night, because of a claimant to the other title—was this week produced at the Britannia, a vast cheap-price playhouse in Hoxton. It is the work of one James Willard, a very young but highly promising playwright. It is full of all sorts and conditions of murders and other darksome deeds. It was also to have contained a real steam launch on a real river, but at the last moment John Douglas, the inventor of the tank-drama, intervened, and so ordinary stage water rows had to be substituted.

The Klondyke Nugget is the name of a scorching melodrama, written and produced by F. S. Cody in the ironbound town of Walsall, near Birmingham. I was unable to travel the two hundred mile journey this time, but I hear that the play is a most exciting affair, with a wood bridge sawn by the villain in order to precipitate the unsuspecting hero down, down, down into a ravine. Also with several attempted assassinations of Americans, American Indians, and other Klondyke gold seekers.

At the annual dinner of the Actors' Benevolent Fund on Thursday, the chair was taken by Charles Wyndham, who orated so eloquently that he extracted more than £2,000 from the diners, and thus broke all records. Some very nice things were said at this banquet concerning your gallant nation. I need hardly remark that I say "ditto" to these statements.

At the Strand on Monday there was produced, in front of that big success from your side, What Happened to Jones, a miniature drama entitled An Empty Stocking. This is the work of Fred Wright, Jr., one of the Gaiety's funniest comedians. It is a most pathetic little play written around a little orphan girl cared for by a poor devil of an author who is discovered on Christmas Eve without cash for food, coals and rent, and unable even to buy a toy to put into the empty stocking which the trustful little damsel has hung in front of the fireless grate for Santa Claus to patronize. Later on a commissionaire (an ex-soldier) brings back some rejected manuscript of the author's from a publisher, and while waiting for a "tip," which the poor scribbler goes out to try to borrow, the commissionaire, after delighting the child by putting his week's wages—a sovereign—in her empty stocking, discovers that she is his own daughter, the offspring of a girl whom he deserted when he joined the army. With an outburst of repentance and a resolve on the deserter's part the pretty little play ends happily. It was admirably played by little Edna Arnold, daughter of Charles Arnold, as the child; Herbert Sleath, lessee of the theatre, as the poor author; Marie Wright as an interfering minx, and Edward Sass as the commissionaire.

At the Royalty on Tuesday afternoon there was tested a new adaptation of the often adapted story, "The Battle of Life," by Charles Dickens. The adapters this time were C. W. Ellis and Percy Greenwood, and taking one consideration with another, as the song says, they had done their adapting very well. The tone of the play, however, seemed at times strained and artificial, though it had its good moments of comedy and pathos. The eccentric slavey, named Clemency Newcome—a character once popular with the still surviving nonogenarian, Mrs. Keeley, and subsequently enacted by Nellie Farren nearly five and twenty years ago—was played with great success by a new actress, Ruby Hallier. Kate Bateman's daughter, Sydney Crowe, made a hit as Marion, after whom this version is named, and two pupils of the said Kate, namely, Victoria Wright and Edith Milton, showed much promise in smaller characters. High praise was deserved by J. T Taylor as Dr. Jeddler and by Edward Terry's son, Herbert, as the lover, Alfred.

A new farcical comedy, The Brixton Burglary, the work of Fred W. Sidney, has just been produced at Terry's. Next week I hope more fully to describe this. The Adelphi, Drury Lane, and several of the smaller theatres close to-night for pantomime preparations. The lessee of the New Coronet Theatre, Notting Hill (E. G. Saunders to wit), has had several more summonses shed upon him this week by the London County Council, because he opened the house before it had their official sanction as to precautions against panic etc. Saunders was yesterday fined £250. There have been many alarums and excursions—not to say ructions—this week as to the management of the big Covent Garden Italian opera season, and Managing Director Maurice Grau has resigned therefrom.

Augustin Daly's arrangement to transfer to your city the entire mise-en scene of the Drury Lane drama, The Great Ruby, and perhaps also Old Drury's next new mammoth pantomime, is creating much interest in theatrical circles.

According to latest telephonic information to hand—or rather to ear—I find that it is doubtful after all whether Grace Hawthorne will defy French Play Producer Mayer's warning and produce her long promised adaptation of Daudet's "Sapho" at Northampton on Monday. If she does do it, yours truly will take steps to perform that little trip of a hundred miles each way. Arthur Stirling, an excellent actor of the old time heavy school—whose last performances were with Irving—has just died aged seventy-one. W. S. Penley has taken the lately ill fated Royalty, where he first tried Charley's Aunt—that is, as far as London is concerned. Pitt Hardacre, whom some of us were wont to call Shilling Pitt Hardacre, has again taken the long unfortunate Olympic to put on East Lynne, which he has toured for many years. Arthur Shirley's adaptation of Tom Gallon's clever story, Tatterley, is to be tested by Charles Cartwright at Southampton on Monday. Arthur Roberts, who was to have started his new London season at the Comedy to night with Milord Sir Smith, has just had postponed so doing until Thursday.

George Alexander has just written to deny that he was in negotiation for Irving's Richard the Second mise en scene. And the Lowenfeld who this week met with a serious horse riding accident turns out to be Manager Lowenfeld's brother and not Manager L., as at first reported.

The picture that goes herewith represents the clever Cecil Raleigh, who needs no introduction to you, since he is part author of that capital melodrama now running in your city and entitled Sporting Life.

GAWAIN.

SAID TO THE MIRROR.

WALTER FESSLER: "In THE MIRROR I note that Edgar Selden is working on a new farce to be called A Pipe Dream. I completed and copyrighted a three-act spectacular play under that title some time ago. I wish Mr. Selden all the success in the world, but the title, A Pipe Dream, is my property and fully protected."

HENNESSY LEROYLE: "I see that the Perkins Dramatic company announces By Wits Outwitted among the plays presented by it. This company has no right to play this comedy or use its title, as I control both."

W. J. FLEMING: "E. W. Marston, not Louis A. Imhaus, was the original Passe Partout in Around the World in 80 Days. The production was made at the Old Bowery Theatre on March 29, 1875, and I played Fogg."

"AUNT" LOUISA ELDRIDGE: "Jacob Litt, Jr., is the finest production that Manager Litt has ever given to the American public—in fact, he is a daisy."

LEOPOLD JORDAN: "I wish, through THE MIRROR, to emphatically deny a report that has been current to the effect that I was in advance of Clara Thropp. I was neither manager nor advance agent for Miss Thropp, and beyond superintending the production of my comedy the first four nights of its performance through Pennsylvania I know absolutely nothing of Miss Thropp; indeed, through my attorney, Colonel Milliken, I demanded the withdrawal of Where's Matilda, and proceedings were commenced to prevent the playing of the comedy."

FRANK KARRINGTON: "Kindly deny the statement that I open with The Victorian Cross at Boston. I am in no way connected with that organization."

JULIAN MAGNUS: "I start my new venture, William L. Roberts' farcical comedy The Girl from Chili, this week. It is in three acts and a paroxysm. I have ventured to call it 'the laughiest yet,' and I believe it will justify the designation. The company is headed by Olive Martin, Kate Bruce, William L. Roberts, and Cecil Magnus. Our opening is at Niles, Mich., on Dec. 21."

WILLIAM J. BUTLER: "With reference to Walter Coleman Parker's complaint that I have warned managers against playing All a Mistake, I will say that there can be but one rightful owner of a play of that name. If Mr. Parker produced a play under the title All a Mistake in 1892, will he explain why he waited until November, 1898, to advertise the initial performance at Yonkers, N. Y., with paper made expressly for me, for my play All a Mistake in 1896? Accepting the advice of ex-Judge Dittenhoefer, published in THE MIRROR, I claim the title All a Mistake by virtue of stage right, and if Mr. Parker can prove that he produced All a Mistake previous to my production, and that he is not using the stands and lithographs made originally for me, I will cease to warn managers against allowing All a Mistake to be played in their houses."

A TALK WITH HARRY CORSON CLARKE.

Harry Corson Clarke is in town. It is more then four years ago that he left New York to join the Denver Lyceum Stock company, and from that time to this he has been so busily engaged in winning laurels and friends in the West that even a hurried trip to his native borough was out of the question. The four years of sincere artistic effort have gained for Mr. Clarke an enviable reputation as an actor, and the genial personality which he inherited has brought him friends in every city from the River to the Coast. Those who knew his grandfather, Carson Clarke, stage-manager at Barnum's Museum; his father, H. G. Clarke, and his mother, Mrs. Adele Clarke, welcomed him back for old time's sake, and the younger players greeted him none the less heartily for his own.

A MIRROR reporter called upon Mr. Clarke at his hotel on Saturday morning to inquire after his health—for he has been ill—and to pick up a bit of news about Western theatrical affairs. And this is the conversation that took place, with the unimportant remarks of the reporter left out:

"I am feeling quite myself again, and shall be in prime condition to reopen with the company, at Omaha, on Christmas Day. My severe attack of dyspepsia compelled things to stop happening to Jones on Nov. 27 at Leavenworth, so the company and I have all taken a month's Summer holiday in mid-Winter. We have worked hard enough to deserve it, and have done a large enough business to afford it. The one thing that troubles me at the moment is the thought of all the valuable stuff I lost in the fire at San Francisco. My wife and I had our home in the Baldwin Hotel, and on Thanksgiving Day I received a cheerful telegram saying that absolutely everything in our apartments was destroyed. A man who was temporarily occupying one of our rooms was burned to death.

"The collections that I spent twenty-two years in making went sailing over the Golden Gate in smoke. There were five thousand kodak pictures that I took myself; the best collection of wigs—other than Billy Thompson's—in America; plays, costumes and orchestrations; an assortment of souvenir spoons that I have been twelve years in gathering; my wife's wardrobe and mine; every newspaper notice that I received from 1877 to the present season—all gone. I have just been down to insure everything that Mrs. Clarke and I have left. Our personal property, as stated in the policy, consists of three trunks of clothes, the costumes I use in What Happened to Jones and my One Touch of Nature wig. Think of it! But I am mourning only for the things that can never be replaced. There was my first press notice, for example. It was published in New York when I was fourteen years old, and told all about my arrest and conviction, and——"

". . . !" exclaimed the reporter.

"Yes—my arrest and conviction. That is what I said. I opened a theatre in my father's barn, charged 10 cents admission, played leads and managed the business end. Just at that time the police suddenly became overzealous and they stopped the performance one afternoon, and dragged me off to the Tombs for running a playhouse without a license. I had been caught in the act and pleaded guilty. The judge fined me $1 and costs, but immediately gave me the choice of giving a performance in the Tombs or paying the fine. Needless to say I gave the performance. Now that all these clippings have been burned up I feel like a man without a memory. I'm lost. I had everything so systematically arranged that whenever I wanted to project myself back into the past all I had to do was to think of a date, take down a scrap book, refer to a book of photographs, and there I was. It was a beautiful scheme. At a moment's notice I could go to any town in the United States, or sit again, in imagination, on the broad veranda of the Royal Hawaiian Hotel at Honolulu."

"You have played in Honolulu?" asked the MIRROR representative.

"Yes, I have made two trips to the islands and expect to go there again before long. Honolulu is the most charming place in the world, in my opinion, and an engagement there is a pleasure from beginning to end. There is only one theatre in Honolulu, and it is regularly patronized by about fifteen hundred inhabitants of the city. Every one of them can be reached by telephone. No advertising is necessary. All that the manager needs to do is to call up central, and ask her to notify the theatregoers that 'Mr. Soandso and his company will produce this or that play on such a night,' and that is all. In an hour's time the telephone bell in the manager's office begins to ring, and he spends the rest of the day taking orders for seats. Meanwhile the members of Mr. Soandso's company are being entertained at luncheon and tennis parties or drives about the country. (That is if Mr. Soandso and his company are the right sort.) Only three performances are given each week, and the same people are to be seen in the theatre every night. Evening dress is the rule there, and the audiences are as cultured as one can find anywhere. After the performance it is highly probable that the players, if they are social favorites, will be asked to supper at some one of the principal residences in the place, and they will meet there the best people of Hawaii. And, mind you, the people they meet will not be provincials, but men and women who get over to London and Paris every year or two, and who are as familiar with what is going on in the world of art and literature and music as any New Yorker. When I went there for the second time I received flowers at nearly every performance, and attached to the bouquets I always found pleasant little notes of appreciation and praise—but never signed nor bearing the slightest clue to the identity of the writer. That illustrates the courtesy and refinement of the Kanaka girls. And the Europeans in the islands seem to be under the same spell—a something in the atmosphere of the place that makes them thoughtful of the feelings of others and always hospitable. I feel homesick for Honolulu sometimes, and just now I wish for nothing so much as for a generous portion of *poi*. A few meals of that would make me well again, I'm sure."

"You like stock work?"

"Yes, indeed; I'm fond of stock work. It is a great pleasure to settle down in one place and get friends around you and see them week after week in the audiences. That is the way it was in San Francisco and Denver and Salt Lake City. When I go back to those places now it is like going home."

"You have many friends in the West," remarked the MIRROR man.

"Yes, and I intend to stay with them. And that reminds me of a plan of mine that

HARRY CORSON CLARKE.

I haven't told you about. It is based on that idea of keeping close to one's friends. You know, of course, that a great many Western regiments are now stationed in Hawaii and the Philippines. In every one of those regiments I have acquaintances. Every evening those regiments turn into audiences—do you follow me? Yes? Well, what do you think of my plan?"

". . . . ! . . . ?"

"Simply this. I have an agent now at Cavité who is busily paving the way for me. He has been at Honolulu and Manila, and is going soon to Hong Kong. He writes me that the audiences are all ready—and as soon as I am ready I will go to them. How do you think that paper of mine will look in the Land of Pagodas?"

". . . . !" ejaculated the interviewer.

"Exactly," said Mr. Clarke. "That reminds me—did you ever hear the story of how the Rajah of Solu produced Richard III.? No? Well it happened that the Rajah was——" But at this moment the physician arrived.

". . . . !" said the reporter, as he gathered up his notes and bade Mr. Clarke goodday.

THE STOCK COMPANIES.

The Meffert Stock company's production of Diplomacy week of Dec. 5 added another success to that company's long list and did a splendid week's business. The settings were most tasteful and the drama was played well. Esther Lyon as the Countess Zicka made a decided hit. Her gowns were a feature. Helen Desmonde appeared to advantage as Dora, while Anna MacGregor and Kate Toncray were satisfactory in smaller parts. Individual hits were made by Oscar Eagle as Henry Beauclerc, Alexander Gaden as Julian, C. F. Gibney as Baron Stein, and Adolf Lestina as Count Orloff. Thomas M. Reynolds and William A. Evans handled the comedy roles well. Last week the Meffert company appeared in a new play entitled The Rogue's Daughter, by W. A. Tremayne correspondent of THE MIRROR at Montreal. It made a very favorable impression and fitted the members of the company perfectly.

Oscar Eagle, the popular leading man of the Meffert company, recently was made a member of the Knights Templar, De Molay Commandery. The degree was conferred by Colonel Meffert, manager of the company, who, at the conclusion of the ritual, presented Mr. Eagle with a magnificent Maltese cross watch charm, set with rubies and diamonds. Mrs. Eagle presented her husband with a complete set of Templar regalia.

* * *

At the Théâtre Français, Montreal, week of Dec. 12, William Gillette's The Professor was given. The title-role was played by Walton Townsend. His work was clear cut and showed evidence of much careful study. Harry Rich and Thomas McGrane were excellent as Beauregard and Tompkins respectively. The best work Morris McHugh has yet done in Montreal was his Gustavus Tompkins. Drew Morton's Moses Brown testified to his extreme versatility. Nellie Callahan played Daisy Brown well. Annie Shindle made her first appearance in the stock company, replacing Dora Norman, who is quite ill. Others in the cast were: Messrs. Sherman, O'Brien, Rae, McGuire, and Robinson, and Misses Deane, Callahan, and Moore. Hallett Thompson has rejoined the company as leading man, opening yesterday in The Maister of Woodbarrow. Manager Phillips returned from New York Dec. 12. He reports plays as being very difficult to get, in view of the steady increase in stock companies. He contemplates a big military production for Christmas week.

* * *

The Girard Avenue Theatre Stock company, Philadelphia, presented a double bill, The Littlest Girl and Lost—24 Hours, week of Dec. 12. Joseph Kilgour made an excellent impression as Van Bibber in the curtain raiser. Lost—24 Hours went with a vim. Honors divided between Valerie Bergere, Edwin Middleton, and Joseph Kilgour, who took the leading parts. Edwin Emery was excellent as Smiley. George Barbier made a good Goldstein. Emma Maddern, Mary Kenevan, Daisy Lovering, and Alice Pennoyer contributed to the success of the performance. Stage-Manager George R. Edeson again distinguished himself. Business continues excellent. Moths is the current bill.

* * *

Held by the Enemy was produced by the Columbia Theatre Stock company, Newark, N. J., last week in a manner that won the approval both of the local critics and of the large audiences that invariably attend this theatre. Manager Jacobs is praised warmly by Newarkers for the finished productions of high-class modern dramas and comedies that he has offered at the Columbia this season.

* * *

Charles Wyngate, for the past two years a member of the Neill Stock company, now playing at the Pike, Cincinnati, will retire from that company on Saturday to accept an engagement with Roland Reed.

The Brady Stock company, at the Star Theatre, will produce in the near future a new military drama entitled Report for Duty, by J. H. Tillotson, author of Lynwood.

* * *

The Cummings Stock company No. 3 closed its season at the Grand Opera House, Ottawa, on Saturday, and, after laying off this week, will open in Atlanta Dec. 26. Several changes will be made in the personnel of the company.

* * *

John Webster had been engaged as leading man of the Valentine Stock company, Toledo.

* * *

Adele Block has signed with the Salisbury Stock company at the Davidson Theatre, Milwaukee.

* * *

W. F. Canfield was specially engaged for the part of Nortier in the production of Monte Cristo by the Bowdoin Square Theatre Stock company, Boston, Mass., last week.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A Bachelor's Honeymoon (M. V. McLeod co.): Washington, D. C., Dec. 19-24, Reading, Pa., 26-31.

A Bachelor's Honeymoon (Ward and Sackett): Meridian, Miss., Dec. 19, Jackson 20, Monroe, La., 21, Shreveport 22, Marshall, Tex., 24, Ft. Worth 26, Corsicana 27, Waco 28, Belton 29.

A Boy Wanted (Eastern): Camden, Ark., Dec 20, Pine Bluff 21, Hot Springs 22, Ft. Smith 23, Carthage, Mo., 24.

A Boy Wanted (Western: Blaney and Vance, mgrs.): Portland, Ore., Dec. 19-24, Seattle, Wash., Jan. 2-7.

A Breezy Time: (Frank Flesher, mgr.): Temple, Tex., Dec. 19, Belton 20, Brenham 21, Houston 24, Galveston 26.

A Breezy Time (Eastern: Fred E. LeComte, mgr.): Ashland, O., Dec. 19, Wooster 20, Canton 21, Salem 22, Lisbon 23.

A Bunch of Keys (Gus Bothner, mgr.): San Francisco, Cal., Dec 19-24, Oakland 26-31.

A Cheerful Idiot (The Blondells): E. Liverpool, O., Dec. 19, 20, Grand Rapids 22-24.

A Dangerous Maid: New York city Nov. 14-Jan. 7.

A Day and a Night: Philadelphia, Pa., Dec. 5-24, Buffalo, N. Y., 26-31.

A Female Drummer: Cincinnati, O., Dec. 19-24

A Grip of Steel: Chicago, Ill., Dec. 26-Jan. 14.

A Guilty Mother (Henry Myers, mgr.): Chicago, Ill., Dec. 20-25.

A High Born Lady (Clifford and Huth): Columbus, O., Dec. 19-21, Indianapolis, Ind., 22-24, Chicago, Ill., 25-31.

A Hired Girl (Eastern: Blaney and Vance, props.; W. S. Butterfield, mgr.): Urbana, O., Dec. 19, Springfield 20, Dayton 21-24, Toledo 25, Ft. Wayne, Ind., 26, Decatur 27, Richmond 28, Newcastle 29, Muncie 30, Marion 31.

A Hired Girl (Southern): Tyler, Tex., Dec. 19, Marshall 20, Shreveport, La., 21, Clarksville, Tex., 22, Paris 23, Greenville 24, Dallas 25, 26, McKinney 27, Denison 28, Sherman 29, Bonham 30, Gainesville 31.

A HOT OLD TIME (The Rays): Cleveland, O., Dec. 19-24, New York city 26-31.

A Jay Town (Ed F. Jerome, prop. and mgr.): Boston, Mass., Dec. 19-24, Taunton 26, 27, New Bedford 28, 29, Worcester 30, 31, Springfield Jan. 2-4, Hartford, Conn., 5-7.

A Jay In New York: Philadelphia, Pa., Dec. 19-24.

A Milk White Flag (Thos. W. Ryley, mgr.): Helena, Ark., Dec. 19, Memphis, Tenn., 20, 21, Jackson, Miss., 22, Nashville, Tenn., 23, 24, St. Louis, Mo., 25-31.

A Misfit Marriage: Bridgeport, Conn., Dec. 21.

A Night at the Circus: Evansville, Ind., Dec. 25, Vincennes 26, Bedford 27, Sigmore 28, Columbus 29, Frankfort, Ky., 30.

A Parlor Match (W. M. Gray, mgr.): San Francisco, Cal., Dec. 12-24, Los Angeles 29-31.

A Romance of Coon Hollow (Geo. W. Gaston, mgr.): San Francisco, Cal., Dec. 26-31.

A Runaway Girl: New York city Sept. 12—indefinite.

A Secret Enemy: Jersey City, N. J., Dec. 19-24.

A Spring Chicken: Baltimore, Md., Dec. 19-24.

A Stranger in New York: Louisville, Ky., Dec. 19-21, Indianapolis, Ind., 22-24.

A Stranger in New York: Dallas, Tex., Dec. 20-21, Ft. Worth 22, Corsicana 23, Palestine 24.

A Sure Cure: Denver, Col., Dec. 18-24.

A Texas Steer (Katie Putnam): Nashville, Tenn. Dec. 19-21, Louisville, Ky., 22-24, New Albany, Ind., 26, Lexington, Ky., 27, Charleston, W. Va., 28, Portsmouth, O., 29, Marion 30, Lima 31, Sandusky Jan. 2, No. Baltimore 3, Huntington, Ind., 4, Danville, Ill., 5, Galesburg 7.

A TRIP TO COONTOWN (Cole & Johnson): Kansas City, Mo., Dec. 19-25.

A Turkish Bath (Fred W. Bayley, mgr.): Rome, Ga., Dec. 19, 20, Augusta 22, Sumter, N. C., 23.

A Woman in the Case: Marion, Ind., Dec. 19-21.

Adams, Maude: Philadelphia, Pa., Dec. 26-31.

After the War (Travers-Vale, Director): Troy, Ala., Dec. 19, Union Springs 20, Greenville 21, Selma 22, Demopolis 23, Starkville, Miss., 24, Columbus 26, West Point 27, Aberdeen 28, Okolona 29, Tupelo 30, Oxford 31.

Alcazar Stock (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

All a Mistake (Parker and Coombe, mgrs.): Hoboken, N. J., Dec. 19-21, Albany 22-24, Washington, D. C., 26-31, Philadelphia, Pa., Jan. 2-7.

An Enemy to the King (Martin Byess, mgr.): Chatham, Ont., Dec. 19, St. Thomas 20, London 21, Woodstock 22, Guelph 23, Brantford 24.

Arnold Players: Spartansburg, S. C., Dec. 19-24.

Arthur, Julia (A. H. Canby, mgr.): New York city Oct. 31-Dec. 31.

At Gay Coney Island (Miller and Freeman, mgrs.): Winnipeg, Man., Dec. 20, 21, Grand Forks, N. Dak., 22, Crookston, Minn., 23, St. Paul 25-31, Minneapolis Jan. 2-7.

At Piney Ridge (W. C. Anderson, mgr.): Chicago, Ill., Dec. 18-24.

Aubrey Dramatic Co.: Sandusky, O., Dec. 26-31, Lima Jan. 2-7.

Baldwin-Melville (Walter S. Baldwin, mgr.): Dallas, Tex., Dec. 26-31.

Barbour Theatre: Montpelier, Ind., Dec. 19-24.

Because She Loved Him So: Boston, Mass., Nov. 28—indefinite.

Bell, Digby: Memphis, Tenn., Dec. 22-24.

Bennett-Moulton (A. Earl Burgess, mgr.): Paterson, N. J., Dec. 12-24, Orange 26-31, Plainfield Jan. 2-7.

Bennett-Moulton (B: E. D. Moulton, mgr.): Brockton, Mass., Dec. 26-Jan. 7.

Boston Ideal Stock (W. E. Dennison, mgr.): Portland, Me., Dec. 12-24.

Brosnahan-Jackson Comedy (Charles J. O'Neil, mgr.): Youngstown, O., Dec. 19-24, Cumberland, Ind., 26-31.

Brown's in Town (J. J. Rosenthal, mgr.): Minneapolis, Minn., Dec. 18-24.

Bryan Comedians: Barnboo, Wis., Dec. 19-24, Belvidere, Ill., 26-31, Elgin Jan. 2-7.

Burrill Comedy (Charles W. Burrill, mgr.): Lawrence, Mass., Dec 19-24.

Byrne Bros.: Buffalo, N. Y., Dec. 19-24, Pittsburg, Pa., 26-31.

Byron, Oliver: New York city Dec. 5-24, Scranton, Pa., 26-28, Allentown 29, Reading 30, 31, Wilkes-Barre Jan. 2-4, Elmira, N. Y., 5, Olean 6, New Castle, Pa., 7.

Cameron Clemons (Arnold Wolford, mgr.): Wilkes-Barre, Pa., Dec. 19-24, Williamsport 26-31.

Carpenter, Frankie (George K. Robinson, mgr.): Lawrence, Mass., Dec. 26-31.

Casino Theatre (Ed M. Hadley, mgr.): Hastings, Neb., Dec. 19-24.

Castle Square Theatre (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

Catherine (Charles Frohman): New York city Oct. 24-Jan. 7.

Chase-Lister Theatre: Oklahoma City, Okla., Dec. 19-24, Arkansas City, Kan., 26-31, Wellington Jan. 2-7.

Chattanooga (Eastern; Jay Simms, mgr.): Amsterdam, N. Y., Dec. 19, Albany 20, 21, Troy 22-24, Paterson, N. J., 26-28, Hoboken 29-31.

Chattanooga (Western; W. J. Cogswell, mgr.; Edwin A. Batwell, agent): Colorado Springs, Col., Dec. 19, 20, Pueblo 21-24.

CHESTER, ALMA (O. W. Dibble, mgr.): Woodsocket, R. I., Dec. 19-24, Chelsea, Mass., 26-31, Westfield Jan. 2-7.

Clarke, Creston (H. Willard Storm, mgr.): Waco, Tex., Dec. 19, 20, Belton 21, San Marcos 23, San Antonio 24, 25, Austin 26, Brenham 27, Calvert 29, Bryan 30, Galveston 31.

Clarke, Harry Corson (Sanford B. Rickaby, mgr.): Omaha, Neb., Dec. 25-29.

Clement, Clay (John Henry Martin, mgr.): New Orleans, La., Dec. 18-24, Memphis, Tenn., 26-28, Nashville 29, 30, Bowling Green, Ky., 31, Louisville Jan. 2-4, Mt. Sterling 5, Winchester 6, Lexington 7.

Coghlan, Charles: Brooklyn, N. Y., Dec. 19-24, Toronto, Can., 26-31.

Columbia Theatre Stock (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

Connors, Harry (Hoyt & McKee, mgrs.): Louisville, Ky., Dec. 19-21, Indianapolis, Ind., 22-24, St. Louis, Mo., 26-31.

Corse Payton Comedy (E. M. Gotthold, mgr.): Troy, N. Y., Dec. 19-31, Schenectady Jan. 2-7.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Wilmington, Del., Dec. 26-31, Allentown, Pa., Jan. 2-7.

Crane, Wm. H.: New York city Nov. 21—indefinite.

CUBA'S VOW (Harley Merry, mgr.): Detroit, Mich., Dec. 18-24, Grand Rapids 25-28, Dowagiac 29, Niles 30, Elkhart, Ind., 31, Chicago, Ill., Jan. 1-7.

Cummings, Ralph: Rochester, N. Y., Dec. 19-24, Cleveland, O., 26-31, Detroit, Mich., Jan. 2-7.

Cumberland '61: Albany, N. Y., Dec. 25.

Darkest Russia (Zoellner and Jepson, mgrs.): Webb City, Mo., Dec. 19, Pittsburg, Kan., 20, Parsons 21, Independence 22, Winfield 23, Arkansas City 24, Wichita 26, Newton 27, Emporia 28, Topeka 29, Falls City, Neb., 30, Nebraska City 31.

Devil's Auction (Chas. H. Yale, mgr.): Brooklyn, N. Y., Dec. 12-24, Newark, N. J., 26-31.

Devil's Island (J. H. Wallick, mgr.): New York city Dec. 1-24, Baltimore, Md., 26-31.

Donovans, The: Shenandoah, Pa., Dec. 19, Shamokin 20, Sunbury 21, Mechanicsburg 22, Carlisle 23, Williamstown 24, Harrisburg 26, 27, Scranton 28.

Donnelly Stock: New York city Aug. 27—indefinite.

Down In Dixie: Washington, D. C., Dec. 19-24.

Drew, John: New York city Sept. 26-Dec. 24, Boston, Mass., 26—indefinite.

Eldon Comedians: Warren, Ind., Dec. 19-24, Hartford City 26-31.

Elroy Stock: Worcester, Mass., Dec. 19-24, Waterbury, Conn., 26-31, New Britain Jan. 2-7.

Empire Stock (Frohman): Philadelphia, Pa., Dec. 19-31.

Erwood Stock: Clarksburg, W. Va., Dec. 19-24.

Fabio Romani (Aiden Benedict, mgr.): Cheyenne, Wyo., Dec. 19, No. Platte, Neb., 20, Grand Island 21, York 22, Fairbury 23, Falls City 24, Hiawatha, Kan., 26, Trenton, Mo., 27, Cameron 28, Carrollton 29, Mexico 30, Columbia 31, Centreville, Ia., Jan. 2, Newton 4, Des Moines 5-7.

Faust (White's): Ada, O., Dec. 19, New Brennan 20, Carey 21, Bellevue 22, Sycamore 23, No. Baltimore 24, St. Marys 25, Xenia 26, Dayton 27, Wapakoneta 28, Galion 29, Shelby 30, Wooster 31, Youngstown Jan. 2, Salem 3, Alliance 4, Akron 5, Beaver Falls, Pa., 6, Rochester 7.

FERRIS COMEDIANS (Dick Ferris, mgr.): Hastings, Neb., Dec. 21-26.

Finnegan's Ball: Louisville, Ky., Dec. 19-24.

Fiske, Mrs. (Charles E. Power, mgr.): Brooklyn, N. Y., Dec. 26-31.

For Her Sake (Edwin Gordon Lawrence; Sam C. Miller, mgr.): Franklin, O., Dec. 19, Richmond 20, Anderson 21, Dunkirk 22, Alexandria 23, Marion 24, Chicago, Ill., 25-Jan. 7.

Forshay Comedy (Forshay and Pittman, props.): Chariton, Ia., Dec. 19-24.

Frawley Company (Whiting Allen, bus.-mgr.): Salt Lake City, U., Dec. 19-22, Ogden 23, 24, Provo 26, Grand Junction, Col., 27, Leadville 28, Cripple Creek 29, Pueblo 30, Colorado Springs 31, Kansas City, Mo., Jan. 2-7.

Frost Stock: Kingston, Ont., Dec. 19-24.

Fuller, Ethel: Berlin, Ont., Dec. 19-24, Hamilton 26-31

Garry Owen (L. H. Frost): Kalamazoo, Mich., Dec. 19-21, Grand Rapids 22-24, Battle Creek 26, Pullman, Ill., 28.

Gay Rhea (J. Moy Bennett, mgr.): Sioux City, Ia., Dec 19-24.

Gibney-Hoeffler (No. 1: Jack Hoeffler, mgr.): Akron, O., Dec. 19-24, Beaver Falls, Pa., 26-31, Meadville Jan. 2-7.

Gibney-Hoeffler (No 2: Jack Hoeffler, mgr.): Mankato, Minn., Nov. 21—indefinite.

Gilhooley's Reception (Walter J. McDonald, mgr.): Delevan, Wis., Dec. 19, Belvidere, Ill., 20, Sycamore 21, De Kalb 22, Rochelle 23, Dixon 24.

Glenn, Samuel W.: Willimantic, Conn., Dec. 19-21, Pawtucket, R. I., 22-24.

Goodwin, Nat: Boston, Mass., Dec. 12-31.

Goodwin and Lawrence Stock: Titusville, Pa., Dec. 19-21.

Gordon, Evelyn: Macon, Ga., Dec. 19-21, Starkville 22-24.

Gorman Bros. (Mr. Beane from Boston): Salem, Mass., Dec. 26, Southbridge 27, Wallingford, Conn., 28, Derby 29, Thomaston 30, Danbury 31, Yonkers, N. Y., Jan. 2, Sing Sing 3, Belvidere, N. J., 4, Wilkes-Barre, Pa., 5-7.

Great Gotham Stock: Scranton, Pa., Dec. 19-24, Reading 26-31

Hackett, Jas. K.: Brooklyn, N. Y., Dec. 26-31.

Hanford, Charles B.: Nashville, Tenn., Dec. 20, 21, Pine Bluff, Ark., 26, Little Rock 27, 28, Hot Springs 29.

Harcourt, Jessie (Chas. K. Harris, mgr.): St. Johnsbury, N. H., 19-24.

Harrigan, Edward, and Bob Fitzsimmons: Philadelphia, Pa., Dec 19-24, Pittsburg 26-31.

Harrington and Sewell Comedians: Paducah, Ky., Dec. 19-21.

Haswin, Carl A.: Brooklyn, N. Y., Dec. 19-24.

Have You Seen Smith (Frank Gray, mgr.): Cincinnati, O., Dec. 25-31.

Her Majesty The Cook: Brooklyn, N. Y., Dec. 19-24.

Herne, Jas. A. (Wm. B. Gross, mgr.): Washington, D. C., Jan. 16-21.

Hillman, Maud (Winthrop G. Snelling, mgr.): Chester, Pa., Dec. 19-24, York 26-31, Harrisburg Jan. 2-7.

Himmelein's Ideals (John A. Himmelein, mgr.): Ashland, Pa., Dec. 19-21, Reading 26-Jan. 7.

Hogan's Alley (Gilmore and Leonard: Eugene Wellington, mgr.): Baltimore, Md., Dec. 19-24, Chester, Pa., 25, Stamford, Conn., 27, So. Norwalk 28, Danbury 29, Bridgeport 30, 31.

HOGAN'S ALLEY (Western: Gilmore and Leonard: Belcher and Henessy, mgrs.): Seattle, Wash., Dec. 22-24, Vancouver, B. C., 26, Nanaimo 28, Victoria 29, Port Townsend, Wash., 30, Everett 31, Tacoma Jan. 1, 2, Ellensburgh 4, No. Yakima 5, Pendleton 6, Walla Walla 7.

Holden Comedy: Cedar Rapids, Ia., Dec. 19-24.

Houghton Stock: Corning, N. Y., Dec. 19-24.

Human Hearts (W. E. Nankeville, mgr.): Galesburg, Ill., Dec. 19, Canton 20, Peoria 21, Terre Haute Ind., 22, Champaign, Ill., 23 Springfield 24, Belleville 25, Decatur 26, Paris 27, Danville 28, Kankakee 29, Elgin 30, Janesville, Wis., 31.

Humpty Dumpty: Cortland, N. Y., Dec. 19, Canastota 20, Oneida 21, Syracuse 22-24, Binghamton 26, Scranton, Pa., 27, Wilkes-Barre 28, Carbondale 29, Schenectady, N. Y., 30, Saratoga Jan. 1, Saugerties 2, Hudson 3, Poughkeepsie 4, Tarrytown 5, Yonkers 6, Elizabeth, N. J., 7.

Huntley-Jackson: New York city Dec. 19-24, Norristown, Pa., 26-31.

In Old Kentucky: Chicago, Ill., Dec. 25-Jan. 7.

Irwin, May: New York city Nov. 7—indefinite.

James-Kidder-Warde (Wagenhals and Kemper, mgrs.): Denver, Col., Dec. 25-31, Cripple Creek Jan 1, Leadville 2, Colorado Springs 3, Pueblo 4, Trinidad 5, Las Vegas, N. M., 6.

Jefferson Comedy: Boston, Mass., Dec 19-24, Portland, Me., 26, Manchester, N. H., 28.

Johnson Comedy (R. A. Johnson, mgr.): Port Jervis, N. Y., Dec. 19-24.

Kelcey-Shannon (Samuel F. Kingston, mgr.): Louisville, Ky., Dec. 25-28, Lexington 29, Owensboro 30, Evansville, Ind., 31, Nashville, Tenn., Jan. 2-4, Memphis 5-7.

Kelley, Daniel A. (E. A. Summers, mgr.): Chicago, Ill., Dec. 18-24.

Kennedy Players (P. R. Loveland, mgr.): Watertown, N. Y., Dec. 19-24, Oswego 26-31.

Kennedy, J. Walter (D. C. Whitney, mgr.): York, Pa., Dec. 19, Frederick, Md., 20, Chambersburg, Pa., 21, Carlisle 22, Shippensburg 23, Charlotteville, Va., 24.

King Dramatic (N. Appell, mgr.): McKeesport, Pa., Dec. 26-31, Wheeling, W. Va., Jan. 2-7.

Knobs o' Tennessee: Cincinnati, O., Dec. 19-24, Indianapolis, Ind., 26-28, Dayton, O., 29-31, Hamilton Jan. 2, Piqua 3, Greenville 4, Marion, Ind., 5, Anderson 6.

Lewis, Dorothy: Portland, Ore., Dec. 30-31, Pendleton Jan. 2, La Grande 3, Boise, Id., 4, Ogden, U., 7, Salt Lake City 9-11, Denver, Col., 15-22.

Liliputians, The: Knoxville, Tenn., Dec. 19, Chattanooga 20, Atlanta, Ga., 21, 22, Augusta 23, Charleston, S. C., 24, Savannah, Ga., 26, Jacksonville, Fla., 27, Macon, Ga., 28, Montgomery, Ala., 29, Mobile 30, 31.

Lost In New York (W. H. Ryno, mgr.): Wheeling, W. Va., Dec. 19-21.

Lyceum Stock (Frohman): New York city Nov. 21—indefinite.

Lyceum Theatre (Frederick): Winnipeg, Man. Dec. 19-24.

Macauley and Patton: New Castle, Pa., Dec. 19-24, Titusville 26-31.

MacDowell, Melbourne (Ben Stern, mgr.): Boston, Mass., Dec. 12-24, Syracuse, N. Y., 27, 28.

Mack, Andrew (Charles H. Greene, mgr.): Jersey City, N. J., 26-31, Harlem, N. Y., Jan. 2-7.

Mack Keefer Comedy: Union City, Pa., Dec. 19-21, North East 22-24.

Mackie, Jas. B.: Williamsport, Pa., Dec. 21, Punxsutawney 22, Dubois 23, Philipsburg 24.

Madison, Marie (Alfred Rowland, mgr.): Sheffield, Ala., Dec. 20, 21, Florence 22-24, Huntsville 26-28.

Mansfield, Richard: Chicago, Ill., Dec. 5-Jan. 7.

McCarthy, Dan'l (H. J. Campbell, mgr.): Lowell, Mass., Dec 22-24, Manchester, N. H., 26-28.

M'DOODLE'S FLAT: Wilmington, Del., Dec. 20, Stamford, Conn., 21, So. Norwalk 22, Derby 23, Meriden 24, Worcester, Mass., 26-31.

McFadden's Row of Flats: Milwaukee, Wis., Dec. 19-24.

McGinty The Sport: Manchester, N. H., Dec. 22-24.

McNulty's Visit (G. W. Fursman, mgr.): Jersey City, N. J., Dec. 19-24.

McSorley's Twins (W. B. McCallum, prop.; A. H. Westfall, mgr.): Peoria, Ill., Dec. 18, Streator 26, La Salle 27, Ft. Madison Ia., 28, Keokuk 29, Quincy, Ill., 30, Hannibal, Mo., 31.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Montreal, Can., Dec. 19-24, Ottawa 26-28, Brockville 29, Kingston 30, Belleville 31, Toronto Jan. 2-7.

Marks Brothers: Petrolea Can., Dec. 19-24.

Marlowe, Julia: Atlanta, Ga., Dec. 19, 20, Chattanooga, Tenn., 21, Nashville 22, Evansville, Ind., 23, Terre Haute 24, Indianapolis, Ind., 26-28, Decatur, Ill., 29, Bloomington 30, Ft. Wayne, Ind., 31.

Martell Merry Makers: Pomona, Cal., Dec. 19-21, Bakersfield 22-24, Stockton 26-31, San Jose Jan. 2-7.

Mathews and Bulger (Dunne and Ryley, props.): St. Louis, Mo., Dec. 18-24, Detroit, Mich., 26-31.

Maxam and Sights: So. Haven, Mich., Dec. 19-24.

Maxwell Stock: Marion, O., Dec. 19-24.

Me and Jack: Corsicana, Tex., Dec. 19, Ft. Worth 20, Gainesville 21, Sherman 22, Denison 23, Dallas 24, Greenville 26, Paris 27, Ft. Smith, Ark., 28, Ft. Scott, Kan., 30.

Miles Ideal Stock (Frank Lee Miles, mgr.): Waltham, Mass., Dec. 19-24, Fitchburg 26-31.

Miller, Henry: Rochester, N. Y., Dec. 26-28, Buffalo 29-31.

Miss Francis of Yale (Brenton Thorpe, mgr.): Little Rock, Ark., Dec. 26, Hot Springs 27, Pine Bluff 28, Texarkana, Tex., 29, Marshall 30, Longview 31, Shreveport, La., Jan. 2, Tyler, Tex., 3, Greenville 4, Denison 5, Sherman 6, Dallas 7.

Mistakes Will Happen: Butte, Mont., Dec. 22-24.

Modjeska (John C. Fisher, mgr.): New Haven, Conn., Dec., 26, 27, Waterbury 28, Hartford 29, Middletown 30, New London 31.

Monroe, Geo.: Brooklyn, N. Y., Dec. 19-24.

Murphy, Joseph: Detroit, Mich., Dec. 19-24.

Murphy, Tim (T. E. Saunders, mgr.): Sioux City, Ia., Dec. 19, Des Moines 20, St. Joseph, Mo., 26, Atchison, Kan., 27, Topeka 28, Weir City 30, Pittsburg 31, Joplin, Mo., Jan. 1, Sedalia 2, Ft. Scott, Kan., 3, Beatrice, Neb., 5, Nebraska City 6, Lincoln 7.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Denver, Col., Dec. 18-31.

Murray Comedy: Muncie, Ind., Dec. 19-24.

Myers-Leybourne (Will H. Myers, mgr.): Lock Haven, Pa., Dec 19-24, Shenandoah 26-31.

My Friend from India (Harry B. Earle, mgr.): Mobile, Ala., Dec. 19, Selma 20, Meridian, Miss., 21, Columbus 22, Birmingham, Ala., 23, Decatur 24, Nashville, Tenn., 26-28, Memphis 29-31.

My Friend from India (Walter Perkins): Peoria, Ill., Dec. 25, Champaign 26, Lafayette, Ind., 27, Logansport 28, Anderson 29, Richmond 30, Middletown, O., 31, Cincinnati Jan 2-7.

Myrkle and Harder (Joe G. Glasgow, mgr.): Americus, Ga., Dec. 19-21, Albany 22-24, Cordele 26-28, Savannah 29-31.

Natural Gas: Marshall, Tex., Dec. 19, Hot Springs, Ark., 20, Little Rock 21, Ft. Smith 22, Springfield, Mo., 23, Ft. Scott, Kan., 24, Kansas City, Mo., 26-31.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

Nelson, Harold (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.

Nethersole, Olga: Washington, D. C., Dec. 19-24, Providence, R. I., 26-31.

New England Stock (Dave H. Woods, mgr.): Binghamton, N. Y., Dec. 19-24, Utica 26-31, Amsterdam Jan. 2-7.

New York Stock (H. B. Hooper, mgr.): Scranton, Pa., Dec. 19-24, Towanda 26-31, Hornellsville, N. Y., Jan. 2-7.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Curwinsville, Pa., Dec. 19, Phillipsburg 20, Johnstown 21, Latrobe 22, Irwin 23, Beaver Falls 24, Uniontown 26, Brownsville 28, Monongahela 29, Morgantown, W. Va., 30, Connellsville, Pa., 31, Butler Jan. 2, Rochester 3, East Liverpool, O., 4, Steubenville 5, Carrollton 6, Canal Dover 7.

Nobles Dramatic: Pullman, Wash., Dec. 19-24.

O'Hooligan's Wedding (Phil. Ketchum, mgr.): Waseca, Minn., Dec. 19, Albert Lea 20, Austin 21, Rochester 22, Winona 23, 24, La Crosse, Wis., 26, 27, Black River Falls 28, Eau Claire 29, Chippewa Falls 30, West Superior 31.

Olcott, Chauncey: Pittsburg, Pa., Dec. 12-24, Philadelphia 26-31, New York city Jan. 9—indefinite.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Rock Rapids, Ia., Dec. 21, Pringham 22, Sanborn 23, 24, Le Mars 26, Cherokee 27, Webster City 28, Nevada 29, Carroll 30, Manning 31, Ida Grove Jan. 2.

On and Off: New York city Oct. 17—indefinite.

ON THE WABASH (Edward C. White, mgr.): New York city Dec. 26-31.

O'Neill, James: Washington, D. C., Dec. 26-31.

Orris Ober Stock (Homer B. Day, mgr.): Peterborough, Ont., Dec, 19-24, Lindsay 26-31, Orilla Jan. 2-7.

Osman Players: Liberty Center, O., Dec. 19-24, Detroit, Mich., 26-31.

Owen, William: Webster City, Ia., Dec. 19, 20, Eagle Grove 21, 22, Boone 26, 27, Carroll 28, 29, Atlantic 30, 31, Anita Jan. 2, 3, Red Oak 4, 5, Shenandoah 6, 7.

Peruchi-Beldeni: High Point, N. C., Dec. 19-21, Winston 22-24, Spartansburg, S. C., 27-31.

Peters Comedy: Atlanta, Ga., Dec. 19-24, Augusta 26-31.

Potts, Jack: Mexico, Mo., Dec. 19-25, Sedalia 26-31.

Pringle, Della: Butte, Mont., Dec. 19-31.

Pudd'nhead Wilson (Edw. P. Mayo): Portland, Ore., Dec. 26, 27.

Raymond, Sadie: Pana, Ill., Dec. 20, Lincoln 22, Pekin 24.

Redmond Dramatic (Edward Redmond, mgr.): Marshall, Mo., Dec. 19-24.

Reed, Roland (E. B. Jack, mgr.): Washington, D. C., 26-31, Trenton, N. J., Jan. 2, Wilkes-Barre, Pa., 3, Scranton 4, Binghamton, N. Y., 5, Philadelphia, Pa., 9.

Rehan, Ada: New York city Nov. 16—indefinite.

Remember the Maine (Eastern; John Whitely, mgr.): Bridgeport, Conn., Dec. 22-24, New York city 26-31.

Remember the Maine (Western: Charles H. Haystead, mgr.): Des Moines, Ia., Dec. 19, 20, Ottumwa 21, Oskaloosa 22, Washington 23, Davenport 24, Rock Island 25, Clinton 26, Dubuque 27, Independence 28, Cedar Rapids 29, Marshalltown 30, Waterloo 31.

Rice Comedians (Geo. Peck, mgr.): Westfield, Mass., Dec. 19-24, Pittsfield 26-31, Waterbury, Conn., Jan 2-7.

Rice, Fanny (George W. Purdy, mgr.): Boston, Mass., Dec. 26-31.

Rip Van Winkle (Dobson and King): Willimantic, Conn., Dec. 19-21, Pawtucket, R. I., 22-24, Manchester, N. H., 29-31.

ROBER, KATHERINE: Newport R. I., Dec. 19-24, New Bedford, Mass., 26-31.

Robertson, Punch: San Antonio, Tex., Dec. 17-23.

Robson, Stuart: Philadelphia, Pa., Dec. 12-24, Boston 26-Jan. 7.

Rogers Bros.: Philadelphia, Pa., Dec. 26-31.

Russell Bros.: Brooklyn, N. Y., Dec. 12-24.

Russell, Sol Smith: Memphis, Tenn., Dec. 19, Birmingham, Ala., 20, Montgomery 21, Mobile 22, New Orleans, La., 25-31, Cincinnati, O., Jan. 2-7.

Ryan, Dan'l R.: Berlin, Can., Dec. 19-24.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

Secret Service (Charles Frohman, mgr.): San Antonio, Tex., Dec. 26, Austin 27, Galveston 28, 29, Houston 30.

Shantytown: Milwaukee, Wis., Dec. 19-24.

Shaw, Sam T.: Oakland, Cal., Dec. 19-24.

Shearer, Tommy (Harry R. Vickers, bus.-mgr.): Lebanon, Pa., Dec. 19-24, Bethlehem 26-31, Mahanoy City Jan. 2-7.

Shenandoah (Jacob Litt, mgr.); Baltimore, Md., Dec. 26-31.

Sherman, Robert: Kirksville, Mo., Dec. 19-24.

Shore Acres (Wm. B. Gross, mgr.): Lancaster, Pa., Dec. 19, Carlisle 20, Harrisburg 21, Tyrone 22, Uniontown 23, Greensburg 24, Wheeling, W. Va., 26, Pomeroy, O., 27, Gallipolis 28, Parkersburg, W. Va., 29, Marietta, O., 30, New Philadelphia 31, Zanesville, O., Jan. 2, Newark 3, Sabina 4, Portsmouth 5, Dayton 6, 7.

Side Tracked (Eastern; A. Q. Scammon, mgr.): Newark, N. J., Dec. 19-24, Hoboken 25-28, Boonton 29, Plainfield 30.

Side Tracked (E. J. Walters, mgr.): Dublin, Tex., Dec. 19, Waco 20, Corsicana 21, Dallas 22, Sherman 23, Gainesville 24, Ardmore, Ind. T., 26, Purcell 27, Oklahoma City, Okla., 28, Shawnee 29, Guthrie 30, Newton, Kan., 31.

Sothern, E. H.: Pittsburg, Pa., Dec. 19-24, Chicago, Ill., 26-31.

South Before the War: Stockton, Cal., Dec. 23-25, Ventura 30.

Southern Amusement Association: (J. F. Arnold, mgr.): Spartansburg, S. C., Dec. 19-24, Greenville 26-31, Athens, Ga., Jan. 2-7.

Sowing the Wind: St. Cloud, Minn., Dec. 19, Duluth 26, Superior, Wis., 27, Winona, Minn., 28, Decorah, Ia., 29, McGregor 30, Dubuque 31.

Spears Comedy (T. H. Delevan, mgr.): Taunton, Mass., Dec. 19-24, Gloucester 26-31, Concord, N. H., Jan. 2-8.

Spooners, The (Edna May and Cecil: B. S. Spooner, mgr.): Franklin, Pa., Dec. 19-24, New Castle 26-31

Spooner Dramatic (F. E. Spooner, mgr.): Cleburne, Tex., Dec. 19-24, Brownwood 26-31, San Angelo 2-7.

Sporting Life: New York city Sept. 26—indefinite.

Taylor, Irene: Nelsonville, O., Dec. 19-24.

TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): Anaconda, Mont., Dec. 19, Missoula 20, Spokane, Wash., 25, 26, No. Yakima 28, Tacoma 29, 30, Vancouver, B. C., 31.

Thanhouser-Hatch Stock: Milwaukee, Wis., Nov. 14—indefinite.

That Girl: Nelson, Neb., Dec. 20, Superior 21, Concordia, Kan. 24.

The Air Ship (Joseph M. Gaites, mgr.): Chicago, Ill., Dec. 18-Jan. 8.

The Ballet Girl: St. Louis, Mo., Dec. 19-24.

The Belle of New York: Chicago, Ill., Dec. 5-25, St. Louis, Mo., 26-31.

The Christian (Viola Allen): New York city Nov. 28—indefinite.

The Dawn of Freedom: Boston, Mass., Dec. 26-31

The Dazzler: San Francisco, Cal., Dec. 8-22, Salt Lake City, U., 26-29.

The Electrician: Toledo, O., Dec. 19-21, Adrian, Mich., 22, Owosso 23, Ann Arbor 24.

The Evil Eye (Sidney R. Ellis, mgr.): Buffalo, N. Y., Dec. 19-21, Syracuse 22-24.

The Finish of Mr. Fresh: New York city Dec. 19-24.

The Gay Matinee Girl (Edwin P. Hilton, mgr.): Belleville, Ill., Dec. 24, E. St. Louis 25, Peoria Jan. 1-4.

The Girl from Chili (Julian Magnus, mgr.): Niles, Mich., Dec. 21, So. Bend, Ind., 22, Goshen 23, Toledo, O., 25, Grand Rapids, Mich., 26, Battle Creek 29, Jackson 30, Lansing 31, Saginaw Jan. 2, Bay City 3.

The Girl from Paris (E. E. Rice, mgr.): Brooklyn, N. Y., Dec. 26-31.

The Girl I Left Behind Me (Julius Cahn, mgr.): San Francisco, Cal., Dec. 18-31.

The Heart of Chicago (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent): Moundsville, W. Va., Dec. 21, Wheeling 22-24, Akron, O., 26, Kent 27, Warren 28, Youngstown 29, Ashtabula 30, Fredonia, N. Y., 31.

The Heart of Chicago (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Los Angeles, Cal., 18-24, Santa Barbara 26, Ventura 27, Bakersfield 29, Tulare 30, Visalia 31

The Heart of Maryland (David Belasco, prop. and mgr.): New Orleans, La., Dec. 25-31, Galveston, Tex., Jan. 2, 3, Houston 4, 5, San Antonio 6, 7.

The Lost Paradise (Harrison J. Wolfe, mgr.): Chicago, Ill., Dec. 18-24, Ottumwa, Ia., 26, Rock Island, Ill., 27, Dubuque, Ia., 29.

The Man from Mexico (Willie Collier): Fresno, Cal., Dec. 21, Santa Barbara 23, Los Angeles 25-28, San Diego 29, Riverside 30, San Bernardino 31, San Francisco Jan. 2-14.

The Missouri Girl: Pana, Ill., Dec 20, Lincoln 22, Pekin 24, Peoria 25-28, Champaign 29, Danville 30, Bloomfield, Ind., Jan. 6, Spencer 7.

The Mountain Hero (Henry McNotte, mgr.): Detroit, Mich., Dec. 26-31.

The Nancy Hanks: Asheville, N. C., Dec. 19, Charlotte 20, Raleigh 22, Wilmington 23, Columbia

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HARRY B. CLIFFORD, Clifford's Theatre.

WAINWRIGHT, MARIE (Jacob Litt, mgr.): Atlanta, Ga., Dec. 26, 27, Knoxville, Tenn., 28, Chattanooga 29, Nashville 30, 31.
WAITE COMEDY (Wm. A. Haas, mgr.): Haverhill, Mass., Dec. 12-24, Lynn 26-Jan. 7.
WAITE STOCK (Harry Yeager, mgr.): Carbondale, Pa., Dec. 19-24, Wilkes-Barre 26-31.
WALTERS, JULE: Anaconda, Mont., Dec. 19, 20, Phillipsburg 21, Tacoma, Wash., 22-24, Seattle 26-31.
WARD AND VOKES (E. D. Stair, mgr.): Cleveland, O., Dec. 19-31.
WARNER COMEDY (Ben R. Warner, mgr. and prop.): Louisiana, Mo., Dec. 19-24, St. Charles 26-31.
WAY DOWN EAST: Baltimore, Md., Dec. 19-24, Cleveland, O., 26-31.
WEIDMANN COMEDIANS: Terrell, Tex., Dec. 19-25, Tyler 26-31.
WHAT HAPPENED TO JONES (Broadhurst Bros., props.; Len B. Sloss, mgr.): Harrisburg, Pa., Dec. 26, Altoona 27, Johnstown 28, Franklin 29, Butler 30, Canal Dover, O., 31.
WHAT HAPPENED TO JONES: Williamsburg, N. Y., Dec. 26-31, Brooklyn Jan. 2-16.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Trenton, N. J., Dec. 26, Waterbury, Conn., 27, Meriden 28, Bridgeport 29, New Haven 30, 31, New York city Jan. 2-7.
WHITESIDE, WALKER: Detroit, Mich., Dec. 19-24.
WHY SMITH LEFT HOME: Cincinnati, O., Dec. 19-24, Anderson, Ind., 25, Marion 26, Ft. Wayne 27, Elkhart 28, Kankakee, Ill., 29, Joliet 30, So. Chicago 31, Peoria Jan. 2, Decatur 3, Terre Haute, Ind., 4, Lincoln 5.
WHYTAL, MR. and MRS. RUSS: New York city Dec. 19-24.
WILLIAMS STOCK (M. R. Williams, mgr.): Altoona, Pa., Dec. 19-24.
WORLD, GARNELLA AND MACK (Town Topics): Kenton, O., Dec. 20, Findlay 21, Toledo 22-24, Kenosha, Wis., 25, Madison 26, Baraboo 27, Janesville 28, Elgin, Ill., 29, Aurora 30, Ottawa 31, La Salle Jan. 1.
YANKEE DOODLE DANDY (Lederer and McLellan, mgrs.): Providence, R. I., Dec. 19-24.
YON YONSON (Thall and Kennedy, mgrs.): Seattle, Wash., Dec. 26-31.
ZAZA (Charles Frohman, mgr.): Washington, D. C., Dec. 26-31.
ZELLE DAVENPORT STOCK: Conneaut, O., Nov. 21—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (George Andrews, mgr.): Sherman, Tex., Dec. 20, 21.
BEGGAR PRINCE: Elkton, Ky., Dec. 19, Springfield, Tenn., 20, 21, Princeton, Ky., 23, 24, Henderson 26-31.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): St. Paul, Minn., Dec. 19-24, Minneapolis 26-31, Duluth Jan. 2, 3, Superior, Wis., 4, St. Cloud, Minn., 5, Winnipeg, Man., 6, 7.
BOSTONIANS: Chicago, Ill., Dec. 12-24, Toledo, O., 26, 27, Columbus 28, 29, Indianapolis, Ind., 30, 31, Terre Haute Jan. 2, Lafayette 3, Ft. Wayne 4, Louisville, Ky., 5-7.
CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.
DANIELS, FRANK: Sedalia, Mo., Dec. 19, 20, Lawrence, Kan., 21, Topeka 22, Atchison 23, St. Joseph, Mo., 24, Kansas City 26-28, St. Joseph 29, Lincoln, Neb., 30, 31, Denver, Col., Jan. 2-9.
DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Syracuse, N. Y., Dec. 20, Geneva 21, Rochester 22-24, Batavia 26.
DE ANGELIS, JEFFERSON: Poughkeepsie, N. Y., Dec. 20, Waterbury, Conn., 21, Newport, R. I., 22, Middletown, Conn., 23, Bridgeport 24, Newark, N. J., 26-31.
DE VERE, CLEMEETINE: Denver, Col., Dec. 22, 23.
DUFF OPERA: Brooklyn, N. Y., Dec. 19-24.
EL CAPITAN (Harley and Rheimstrom, mgrs.): St. Paul, Minn., Dec. 25-31.
ELLIS GRAND OPERA: Philadelphia, Pa., Nov. 30—indefinite.
FOX, DELLA: Cleveland, O., Dec. 19-24, New York city 26-Jan. 14.
"1492" (Stuart, mgr.): Denver, Col., Dec. 18-24
GAYEST MANHATTAN (Eastern): Hartford, Conn., Dec. 19-21.
GAYEST MANHATTAN (Western): Los Angeles, Cal., Dec. 22-24.
GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.
GRAU OPERA (Jules Grau, mgr.): San José, Cal., Dec. 19-24, Portland, Ore., 26-31.
HOPPER, DE WOLF: Wilkes-Barre, Pa., Dec. 20, Reading 21, Harrisburg 22, Lancaster 23, Wilmington, Del., 24, Philadelphia, Pa., 26-Jan. 14.
HOTEL TOPSY TURVY (Edward E. Rice): Boston, Mass., Nov. 28—indefinite.
HOTEL TOPSY TURVY (Evans and Mann): New York city Oct. 3-Dec. 24, Buffalo, N. Y., 26-28, Rochester 30, 31.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.
JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.): Bay City, Mich., Dec. 20, So. Saginaw 21, Jackson 22, Grand Rapids 23, 24, Chicago, Ill., 26-31.
KANE OPERA: Lewisburg, Pa., Dec. 21, 22, Lewiston 23, 24, Mahanoy City 26, 27.
MISS NEW YORK, JR.: Boston, Mass., Dec. 19-24.
MORTON, DOROTHY: Butte, Mont., Dec. 19-21.
NEW ENGLAND OPERA (Aborn): Elmira, N. Y., Dec. 19-24.
NIELSEN, ALICE: Detroit, Mich., Dec. 26-31, Toledo, O., Jan. 2, 3, Columbus 4, 5, Indianapolis, Ind., 6, 7.
ROBINSON COMIC OPERA (French & Holmes, mgrs.): Kentville, N. C., Dec. 19-24, Eastport, Me., 26-31, Calais Jan. 2-7.
ROYAL ITALIAN: San Francisco, Cal., Dec. 27, 28.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.
THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Columbus, O., Dec. 20, Dayton 21, Lexington, Ky., 22, Louisville 23, 24, Cincinnati, O., 26-31.
THE FRENCH MAID: Washington, D. C., Dec. 19-24, Baltimore, Md., 26-31.
THE GEISHA (W. D. Truss and Co., mgrs.): Brooklyn, N. Y., Dec. 19-24, Harlem 26-31.
THE TELEPHONE GIRL: Chattanooga, Tenn., Dec. 20, Roanoke, Va., 21, Norfolk 22, Richmond 23, 24, Washington, D. C., 26-31.
VANITY FAIR: Philadelphia, Pa., Dec. 19-24.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Hazleton, Pa., Dec. 19-24, Lancaster 26-31, Reading Jan. 2-7.
WILBUR OPERA: Tampa, Fla., Dec. 19-31.
WILSON, FRANCIS (Ariel Barney, mgr.): Philadelphia, Pa., Dec. 5-31, Washington, D. C., Jan. 2-7.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): New York city Dec. 19-24, Buffalo, N. Y., 26-31.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Newark, N. J., Dec. 19-23.
BIG DRAMATIC SENSATION: Annapolis, Md., Dec. 19-24, Richmond, Va., 26-31, Norfolk Jan. 2-7.
BIG SENSATION (Matt J. Flynn): Louisville, Ky., Dec. 19-24, Indianapolis, Ind., 26-28, Toledo, O., 29-31.
BOHEMIAN BURLESQUERS: Manchester, N. H., Dec. 19-21.
BON TON BURLESQUERS (Ed F. Rush): Philadelphia, Pa., Dec. 19-24.
BOWERY BURLESQUERS: New York city Dec. 26-31, Pittsburg, Pa., Jan. 2-7.
BROADWAY BURLESQUERS (Fields and Lewis): Providence, R. I., Dec. 19-24.
BRUNS AND NINA (F. M. Jackson, mgr.): Binghamton, N. Y., Dec. 19-21, Scranton, Pa., 22-24, Reading 26-28.
BUTTERFLY BURLESQUERS: New York city Dec. 12-24, Brooklyn, N. Y., 26-31.
CITY CLUB: Paterson, N. J., Dec. 19-24.
CITY SPORTS: Cincinnati, O., Dec. 19-24.
DEVERE, SAM: Cleveland, O., Dec. 19-24.
GAY MASQUERADERS (Gus Hill, mgr.): Buffalo, N. Y., Dec. 19-24, Newark, N. J., 26-31, New York city Jan. 2-7.
GAY MORNING GLORIES (Sam A. Scribner, mgr.): Detroit, Mich., Dec. 19-24.
GRAHAMS, THE: Toledo, O., Dec. 19-24.
HIGH ROLLERS: Washington, D. C., Dec. 19-24.
HYDE COMEDIANS: New York city Dec. 19-31.
IRWIN BROTHERS: New York city Dec. 19-24.
LANG OPERATIC BURLESQUERS: Brooklyn, N. Y., Dec. 19-24.
LONDON BELLES (Rose Sydell): Fall River, Mass., Dec. 19-21, Pawtucket, R. I., 22-24.
MAJESTIC BURLESQUERS: Brooklyn, N. Y., Dec. 19-24.
MERRY MAIDEN BURLESQUE (Jacobs and Lowry): Chicago, Ill., Dec. 11-24, Detroit, Mich., 26-31.
METROPOLITAN BURLESQUERS: Philadelphia, Pa., Dec. 19-24.
METROPOLITAN STARS (Flatow and Dunn): Troy, N. Y., Dec. 19-24, Oneonta 26, Philmont 27, Catskill 28.
MOULIN ROUGE: Pittsburg, Pa., Dec. 19-24, Harlem, N. Y., 26-31.
NIGHT OWLS (Fred Rider): St. Louis, Mo., Dec. 19-24.
NEW YORK STARS (Gus Hill): Waterbury, Conn., Dec. 19-21, Bridgeport 22-24, New York city 26-31, Newark, N. J., Jan. 2-7.
OCTOROONS (Isham): St. Johns, N. B., Dec. 22-24.
REEVES, AL.: Baltimore, Md., Dec. 19-24, Washington, D. C., 26-31, Kensington, Pa., Jan. 2-7.
REISS, NAT: Montgomery, Ala., Dec. 19-21.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., Dec. 19-24, New York city 26-31, Philadelphia, Pa., Jan. 2-14.
RICE AND BARTON BIG GAIETY: Philadelphia, Pa., Dec. 26-31.
ROEBER AND CRANE BROS.' VAUDEVILLES: Scranton, Pa., Dec. 19-21, Binghamton, N. Y., 22-24, Jersey City, N. J., 26-31.
ROSE HILL ENGLISH FOLLY: Brooklyn, N. Y., Dec. 19-24, Easton, Pa., 26-28, Scranton 29-31, Fall River, Mass., Jan. 2-4, Lowell 5-7.
SULLIVAN, JOHN L.: Elgin, Ill., Dec. 20, Rockford 21, Janesville, Wis., 22, Madison 23, Milwaukee 24, 25.
SUPERBA (Hanlon): Hartford, Conn., Dec. 22-24, Boston, Mass., 26-30, New York city Jan. 2-7.
TAMMANY TIGERS: (Providence, R. I., Dec. 19-21, Hartford, Conn., 22-24, Boston, Mass., 26-31, Jersey City, N. J., Jan. 2-7.
THE GLAD HAND (Weber and Fields): Baltimore, Md., Dec. 19-24.
VANITY FAIR (Gus Hill, mgr.): Philadelphia, Pa., Dec. 19-24.
WILLETT AND THORNE FARCEURS: New York city Dec. 5-31.
WILLIAMS' OWN (Joe O. Ziefle, mgr.): Boston, Mass., Dec. 19-24, Pittsburgh, Pa., 26-31, Cincinnati, O., Jan. 1-7.
WOOD, HAZEL (Scott Raymond): Albany, N. Y., Dec. 19-24, Pittston, Pa., 26-31, Danville Jan. 2-7.

MINSTRELS.

BARLOW BROS.: Tuscumbia, Ala., Dec. 19, Huntsville 20, Birmingham 21, 22, Anniston 23.
BEACH AND BOWERS: Galveston, Tex., Dec. 22, Houston 23, Brenham 24.
FIELD'S, AL. G.: Columbus, O., Dec. 21-24, Marietta 26, Parkersburgh, W. Va., 27, Gallipolis, O., 28, Huntington, W. Va., 29, Portsmouth, O., 30, Zanesville 31.
FIELDS AND HANSON: Elberton, Ga., Dec. 21, Abbeyville, S. C., 22, Newbury 23, Laurins 24.
HAVERLY'S: Pittsburg, Pa., Dec. 19-24.
HENRY, HI: Portland, Ore., Dec. 19-21.
PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Newark, N. J., Dec. 19-24.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: New Orleans, La., Dec. 18-24, Donaldsonville 25, Plaquemine 26, Alexandria 27, Opelousas 28, Rayne 29, Crowley 30, Lake Charles 31.
SCOTT, OLIVER: Greenfield, Ind., Dec. 20, Knightstown 21, Anderson 22, Richmond 23, Hamilton, O., 24, Lexington, Ky., 26, Paris 27, Winchester 28, Mt. Sterling 29, Ashland 30, Charleston, W. Va., 31.
SPENCER, LEN (Greater New York Minstrels): New York city Dec. 19-23, New Brunswick, N. J., 24, Asbury Park 26, Long Branch 27, Lakewood 28, Freehold 29, Bound Brook 30, Elizabeth 31.
WASHBURN'S (I. M. Wall, mgr.): Bridgeport, Conn., Dec. 19-21, Danbury 22, Waterbury 23, 24, Torrington 26, Winsted 27, New Britain 28, Westfield, Mass., 29, Holyoke 30, 31.
WEST, W. H. (John T. West, mgr.): San Francisco, Cal., Dec. 19-Jan. 7.

MISCELLANEOUS.

AMERICAN MYSTIFIERS (Max Berol, mgr.): Dangerfield, Tex., Dec. 20, 21, Pittsburg 22, 23.
BOONES, THE (YAKI): Wyandotte, Mich., Dec. 19, 20, Owosso 22, 23, Charlotte 26, 27, Holland 28, 29.
BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Lancaster, Pa., Dec. 20, Westchester 21, New York city 23, Boston, Mass., 24-Jan. 9.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Indianapolis, Ind., Dec. 19, Knightstown 20, Newark, O., 22, New Philadelphia 23, Medina 24, Indiana, Pa., 26, Greenburg 27, Lewistown 28, Tyrone 29, Phillipsburg 30, Bradford 31, Corry Jan. 2, Kent, O., 4, Cleveland 5.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.
CAMERON CO. (C. H. Kerr, mgr.): Bloomington, Ill., Dec. 19, Fairburg 20, El Paso 21, Minunk 22, Wenona 23, Mendota 24, Princeton 26, Kewanee 27, Geneseo 28, Muscatine, Ia., 29, Rock Island, Ill., 30, Morrison 31.
CANADIAN JUBILEE SINGERS: Hagerstown, Ind., Dec. 20, Cambridge City 21, Greenfield 22, Knightstown 23, 24.
CLYMER SISTERS: Trenton, N. J., Dec. 19-24.
FLINTS, THE (Wm. Sauvage, mgr.): Auburn, N. Y., Dec. 19-24, Cortland 26-31.
HERRMANNS, THE: Portsmouth, O., Dec. 20, Huntington, W. Va., 21, Charlottesville, Va., 22, Hampton 23, Norfolk 24, Scranton, Pa., 26, Easton 27, Elizabeth, N. J., 28, Peekskill, N. Y., 29, Kingston 30, Albany 31.
HOLMES, BURTON: Hartford, Conn., Dec. 20, Boston, Mass., 22, Worcester 23, Boston 24-29, Springfield 30, Boston 31.
KNOWLES: Abilene, Kan., Dec. 19-24.
LEES, THE (Hypnotists): Jackson, Miss., Dec. 19-24, Birmingham, Ala., 26-31, Athens, Ga., Jan. 2-7.
METROPOLITAN CONCERT CO. (Henry Cameron, prop. and mgr.): Chattanooga, Tenn., Dec. 19, Knoxville 20.

NEW YORK THEATRES.

BROADWAY THEATRE Evenings at 8:15.
ANDREW A. McCORMICK, Manager.
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Extra matinees Christmas and New Year's.
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EDWIN NICANDER, HERBERT O'CONNOR,
MISS HANNAH MAY INGHAM,
SANDOL MILLIKEN, ROSE BRAUDET,
DOROTHY DONNELLY, MRS. THOMAS BARRY.

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Furiously Funny French Farce.
Turning Away Money. The New Sensation.
Gala Xmas matinee, Monday, Dec. 26.

ROSENTHAL (H. G. Wolfsohn, mgr.) Los Angeles, Cal., Dec. 29-31, San Francisco Jan. 3-10, Nashville, Tenn., 16, Louisville, Ky., 17, Pittsburg, Pa., 19, 20, Baltimore, Md., 23, Washington, D. C., 24.
SANTANELLI (E. F. Rosenberg, mgr.): Spartanburg, S. C., Dec. 19-24, Chester 26-31.
SEVENGALA (Hypnotist): Adams, Mass., Dec. 19-24, Ballston, N. Y., 26-31.
SHARP'S CIRCUS: Blocton, Ala., Dec. 19-21.
SMITH AND GORTON (Col. G. E. Dunbar, mgr.): St. Charles, Minn., Dec. 19, 20, Brainerd 23, 24, Long Prairie 26, 27, Fergus Falls 28, 29, Fargo, N. Dak., 30, 31, Fergus Falls, Minn., Jan. 2, 3, Detroit 4, 5, Crookston, N. Dak., 6, 7.

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VERNON SOMERS
LEADING MAN.
LOST IN NEW YORK CO. Address MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Christmas Eve Affairs on the Prairies—Prosperity Everywhere—Notes.

(Special to The Mirror.)

CHICAGO, Dec. 19.

We are enjoying the most delightful Winter weather imaginable, thank you, and I simply wish to say that I never have seen such gratifying theatrical business since I have been in the town—and I date back to 1859. Mr. Mansfield is doing a phenomenal business at the Grand, The Belle of New York is packing the Columbia, The Bostonians are playing to all of their old friends, and a host of new ones at Powers', The Prisoner of Zenda has tested the capacity of McVickers', and the other houses are selling out every night. It will indeed be a Merry Christmas and a Happy New Year with the local managers.

And, speaking of Christmas, I wish to say right here that the Kris Kringle and anniversary number of the good old MIRROR has arrived, and has made a great big hit hereabouts. It is "the best ever," and the newsdealers selling it tell me that they cannot begin to fill the orders for it.

I do not like to dismiss Mr. Mansfield's magnificent performance of Cyrano de Bergerac with a few lines—but what's the use. Columns would not increase his business. A theatre larger than the Grand Opera House would be his only remedy in this direction. Already they are selling seats for the extra Christmas and New Year's matinees, and Cyrano is the bill for the star's five weeks, although some of us would like to see the old faces.

Daly, Don, Tarr, Westford, and the clever women of the company have been causing a demand for The Belle of New York at the Columbia, and it has been filling that big house. This is its last week, and it will be followed by Jack and the Beanstalk for the holidays, with Louise Willis Hepner in the leading role.

Howard Gould has given satisfaction to the McVicker audiences in The Prisoner of Zenda, and last night he was followed by a Chicagoan, David K. Higgins, in At Piney Ridge, which is come to please the holiday patrons of the house.

The announcement that my friend, Amy Leslie, of the Chicago *News*, is to have a book about player folk published by Herbert Stone, of this city, is a guarantee of a most interesting volume, for what Amy doesn't know about things theatrical is not worth knowing.

For their first appearance at Powers' New Theatre The Bostonians had no cause to complain last week. Barnabee, Macdonald, and Mrs. Davis have a following that would chase them out to the old Lyceum. And this was augmented by the people who would go to Harry Powers' theatre even if he offered Uncle Tom's Cabin with the Black Patti as Topsy. To-night The Bostonians gave their latest opera, Ulysses, in which Colonel Barnabee appears in a toga. This is alone worth the price of admission, although the opera itself is all right. But as no engagement of The Bostonians would be complete without R. Hood, it will be put on the latter half of the week, and then we will hang up our stockings for Mr. Sothern here for the holidays with The King's Musketeers.

My friend, Alexander Dingwall, informs me that Jacob Litt, Jr., though less than a month old, is his papa's baby boy, and will be sent out here to Chicago soon in advance of Sporting Life. His papa used to be ahead of sporting life, but it caught up with him, and since then it has been coming his way.

Manager Harry J. Powers will give to his patrons a Christmas souvenir on the occasion of Mr. Sothern's opening in the shape of a book written by Lyman B. Glover, the well-known critic of the *Times-Herald*. It is called "The Story of a Theatre," and is a history of Hooley's. No one could do better justice to the title than Mr. Glover, for he was a personal friend of dear old "Uncle Dick" Hooley, and has known Harry Powers since he was an usher in the house he now manages.

Lieutenant Hobson told a great audience at the Auditorium last night "How the *Merrimac* was Sunk," under the auspices of the Press Club and the Illinois Naval Reserves.

The stock company at Hopkins' this week is giving Paul Merritt's English melodrama, The Mystery of the Golden Inn, and the Dearborn Theatre stock company offers Innocent as a Lamb, both interlarded with vaudeville.

Manager Simpson, of the Academy of Music, offers a novelty this week, presenting the new farce-comedy called The Air Ship, while The Girl I Left Behind Me is the card at the Bijou, and Harry Jackson is reviving Rip Van Winkle over at Howard's.

On the South Side there is Who Is Who? at the Alhambra, while The Derby Winner is at Clifford's Gaiety, and The Lost Paradise at the Adelphi.

Managers Hagan and Hutton, by the way, have arranged temporarily to place the dates of their burned Lincoln Theatre at Clifford's Gaiety. This will be observed until Jan. 1, when they expect to have a new theatre of their own.

Harry Lee's excellent production of Cyrano de Bergerac is doing excellently at the Great Northern, the "bargain" matinees being very large.

Dewey, the Hero of Manila, is over at the Court Theatre this week. It is lucky for him that Dewey can stand a heavy handicap.

Israel Zangwill lectured here the other night on "Fiction, the Highest Form of Truth," in which belief he is joined by many advance agents.

Manager Jacob Litt's old stand by, In Old Kentucky, will be the next attraction at McVickers', and Northern Lights will soon be revived at Hopkins'.

One of the cleverest men with The Belle of New York is the "torpedo destroyer" D. L. Don. The other day he painted for me a scene of the destruction of Cervera's fleeet on the inside of a clam shell. I put it on the mantel and it kept me awake all night.

One of the old-time actors of our local rialto is now filling his annual engagement here. Three weeks in every December he is cast for the role of Santa Claus in one of the big department stores, and he opened his third and last week to-day. After next Saturday he will rest for a year. I wish all actors were as lucky.

"BIFF" HALL.

BOSTON.

Before Christmas Bills—Blanche Walsh's Triumph—News Items.

(Special to The Mirror.)

BOSTON, Dec. 19.

For the week before Christmas Boston has few changes of bill at the high price houses, but perhaps it is just as well, for the week is not noted for good business.

Possibly the most interesting of all the offerings was at the Boston, where The Rivals introduced the Jefferson Comedy company, and the audience welcomed the sons of the veteran comedian, whose absence was greatly regretted. Wilton Lackaye and Otis Skinner were really the stars of the production, and Elsie Leslie, well remembered for her great Fauntleroy success here, was warmly greeted.

Blanche Walsh's triumph at the Tremont has been the talk of all Boston. It is not a case of "Melbourne MacDowell accompanied by Blanche Walsh," but "Blanche Walsh and Melbourne MacDowell." That tells the whole story. Fedora is the new bill for the week, which is the last of the engagement.

May Blossom is the play of the week at the Castle Square, with Lillian Lawrence and Lizzie Morgan in congenial parts, and Lindsay Morison's pictures featured in the papers. The Castle Square is preparing to follow its Cyrano de Bergerac lead by giving Bostonians their first hearing this season of The Three Guardsmen, which has had so many London versions, and one of them will come to the Hollis with Sothern later on.

At the Bowdoin Square Charles Leonard Fletcher's version of Dr. Jekyll and Mr. Hyde was given with E. L. Snader in a splendid impersonation of the dual character. Mr. Fletcher came on from New York especially to direct the rehearsals. Fanny McIntyre takes a deserved rest for a week, leaving Gertrude Lovering to play the leading role.

The Columbia gives its patrons plenty of sensations in its presentation of The Victorian Cross. The Red, White and Blue made a popular hit there last week, and Gertrude Quinlan scored her biggest success, even beating her own records with the Castle Square Opera company.

Under the Dome is the first of the Lincoln J. Carter melodramas to come to Boston this season. It is the attraction at the Grand Opera House, where its sensations and fine scenery created no end of enthusiasm to-night.

Nat C. Goodwin and Maxine Elliott are having their best engagement at the Hollis Street. Nathan Hale has made such a big hit that it will be continued all through the three weeks until the last day, when a change of bill will be made, so as to get the scenery to New York for the opening there. There will be a professional matinee Dec 29.

Because She Loved Him So continues at the Boston Museum. J. K. Dodson has made one of the conspicuous hits of the production, with Ida Conquest and Edwin Arden dividing honors.

Hotel Topsy Turvy has been doing exceedingly well at the Park, but the limit is near, as this is the last week of the engagement. Souvenirs were given to-night in honor of the twenty-fifth performance. The succeeding attraction will be Fanny Rice in At the French Ball, to be followed by A Dangerous Maid.

E. W. Dunne has reached town and has been doing splendid work in advance of Stuart Robson at the Tremont.

Tully Marshall jumped from London to Boston and joined Because She Loved Him So at the Museum to-night.

There was an amateur production in town last week which was of sufficient importance to bring three or four New York managers over to pass on the work. The Winchester Amateurs gave the first performance on any stage of The House of Barcarolle, a comic opera by Annie A. Andros and Frank Lynes, which made a decided success. James Gilbert directed the production with his accustomed effectiveness.

J. K. Dodson was the guest of honor at the annual dinner of the Newspaper Club last week, and although he had to leave early to appear in Because She Loved Him So, he had time to give some recitations which made the hit of the evening.

Mamie Gilroy has resigned from the stock company at the Bowdoin Square and her place as soubrette has been taken by Jessie Villars.

Clyde Fitch was in Boston last week to see the first performance here of Nathan Hale.

Samuel McKee, Jr., returned to Boston last week after a flying trip to Louisville, Ky., whither he had been called by the death of his father. The abrupt changes of climate were so marked that he was taken down with rheumatism and confined to his bed for several days. He is better now and able to be out.

W. M. Paul, a prominent member of the Kearsarge Naval Veterans' Association, is playing Owen Hathaway in May Blossom at the Castle Square this week.

Harry La Marr has started on a starring tour under the management of Nathan and Rosenthal.

Patrons of the Grand Opera House are having a chance to pick out the repertoire for the coming engagement of the New England Comic Opera company. Please mark my ballot with The Fencing Master and Ida Mulle in the title part.

John Q. Adams, formerly superintendent of the Museum, has gone in advance of Thomas E. Shea.

Maude Odell will not go to her South Carolina home for the Christmas holidays, but will defer her Southern trip until January.

Marie D. Shotwell has been in town for a few days at her Roxbury home.

Mrs. Fiske's Boston admirers—and they are legion—learned with pleasure that her coming engagement at the Tremont will be for four weeks. Mrs. Fiske will probably appear in two new parts during her engagement, which will open Jan. 9.

Boston Lodge, 2, of the Theatrical Mechanics' Association have elected these officers: President, T. J. Callaghan; Vice-President, J. J. Barry; Recording secretary, Charles E. B. Tyler; Treasurer, John M. Davis; Financial Secretary, P. T. Burry; Assistant Financial Secretary, D. T. Hurley; Trustee for three years, B. F. Lennon; Delegate to Grand Lodge, E. J. McCarron; Alternate, T. J. Callaghan; Physician, Edward M. Harding, M.D.

All the creditors of the Boston Star Course Entertainment Company have assented to the recent assignment made by George A. Foxcroft, manager and treasurer, and a majority of the creditors in Providence, Brockton, Lawrence, Fall River, New Bedford, Lynn, Woonsocket, Bangor, Portland, Lewiston, and Manchester have added their approval. Mr. Foxcroft says that he will make no further attempts in the amusement field, and so that means the end of the lecture course in Boston, which used to be the leader of that form of entertainment.

JAY BENTON.

PHILADELPHIA.

Opera in English Scores 1000—Current Bills—News and Gossip.

(Special to The Mirror.)

PHILADELPHIA, Dec. 19.

Light business always prevails in Philadelphia as it does in all other week-stands the week before Christmas.

Charles A. Ellis has wisely announced no performances for this week at the Academy of Music. Next week there will be four operas. Herr Krause appears in Lohengrin on Dec. 26, and La Bohème will be given on Dec. 28 with Madame Melba as Mimi and Zelie De Lussan as Musette.

Francis Wilson, in The Little Corporal, is in his third week at the Auditorium, playing the most successful engagement of the season. Mrs. Fiske follows Jan. 2. Johnstone Bennett Jan. 9.

The one thousandth performance of opera in English was celebrated this evening at the Grand Opera House by the Southwell Opera company, with a performance of Fatinitza before a crowded and enthusiastic audience. Manager and artists were honored by many floral tokens, and the audience were presented with souvenirs consisting of a very pretty mirror, surrounded with photos of the entire company. Princess Bonnie for Christmas week with large advance sales, and likely to remain as the New Year's week attraction.

The Conquerors is at the Broad Street Theatre for week. Maude Adams, in The Little Minister, is booked for Dec. 26, and, if business is good, will remain six weeks.

Stuart Robson, with The Meddler, is in his second and last week at the Chestnut Street Opera House, his new play being favorably received. Frank C. Bangs has succeeded Theodore Hamilton in the role of Captain Oliphant. De Wolf Hopper, in The Charlatan, follows Dec. 26 for three weeks.

A Day and a Night at the Chestnut Street Theatre is in its third and last week. Rogers Brothers, in A Reign of Error, follows for week Dec. 26. Anna Held, in The French Maid, Jan. 2.

Park Theatre offers Jerome's Herald Square company in the farce-comedy, A Jay in New York, as the week's attraction, opening to a good house. The company includes Maude Nugent, Boyle and Graham, Murray and Murray, May L. Bell, Beeson and Beeson, Thomas H. Sedgwick, Florence Murray, Mardo Brown, Jules Friquet, Booming Trio, and William Jerome. Charles H. Yale's The Evil Eye follows Dec. 26. The Victorian Cross Jan. 2. Isham's Octoroons Jan. 9.

Manager Durham's stock organization at the Girard Avenue Theatre are presenting Moths this week with George R. Edeson, Valerie Bergere, Joseph Kilgour, Daisy Lovering, and Ed Emery in the principal roles. Next week Uncle Tom's Cabin.

East Lynne is one of the standard attractions of Forepaugh's Theatre, and always sure of a hearty welcome. George Learock plays Sir Francis Levison, and Carrie Radcliffe appears as Lady Isabel, with the usual excellent support. The Cherry Pickers for week of Dec. 26.

The National Theatre has a drawing card this week in The Mulligan Guards' Ball, with Edward Harrigan, Robert Fitzsimmons, and Mlle. Theo. The production is under the management of Martin Julian, and introduces bag punching, musical specialties and other popular features. Daughters of the Poor follows Dec. 26.

The White Heather is in its third and last week at the Walnut Street Theatre. Chauncey Olcott, in Sweet Inniscarra, follows Dec. 26 for two weeks.

The Standard Theatre, with stock dramatic company and vaudeville features between the acts, is attracting its share of patronage, and the season has been profitable.

Agnes Wallace Villa, in The World Against Her, is at the People's Theatre. For week of Dec. 26 Down in Dixie.

Dumont's Minstrels, at the Eleventh Street Opera House, have a new burlesque called Instalments; or, Goods on Credit, and which gives the entire company an opportunity to prove their mirth provoking abilities. The annual Christmas gifts to chidren will be forthcoming at the matinee Dec. 24.

Walter Damrosch's Manila Te Deum will be given at the Academy of Music on Jan. 10. The first part of the programme will include selections by the New York Symphony Orchestra, and a solo by Madame Gadski.

S. FERNBERGER.

WASHINGTON.

Theatricals Along the Potomac—Stock Season a Possibility—Gossip.

(Special to The Mirror.)

WASHINGTON, Dec. 19.

Olga Nethersole drew a large audience to the Lafayette Square to-night. The Second Mrs. Tanqueray was the bill. The play was presented admirably, and the star won many recalls. Excellent support was given by T. B. Thalberg, Luigi Lablache, Frederic Thorne, Leonard Outram, Hamilton Revelle, A. S. Homewood, W. Graham Brown, Harry Dodd, Charles Wellesley, W. S. Mills, Cicely Richards, Madge McIntosh, Lillian Kingston, Rose Emmerson, Madge Field, and Violet Black. Carmen, The Termagant, Frou Frou, and Camille are announced for the week. Mrs. Leslie Carter in Zaza will follow.

The French Maid, with Anna Held, opened at the New National Theatre before large attendance. Charles A. Bigelow again scored strongly in the leading comedy role, and Eva Davenport, Yolande Wallace, Mamie Forbes, William Armstrong, George Honey, and Hallen Mostyn are prominent in the performance. The Telephone Girl next.

A Bachelor's Honeymoon opened well at the Columbia Theatre. George Nash, Edith Athelstane, Geoffrey Stein, James R. Pittman, Jr., Jessie Burnett, and Irma La Pier merit individual mention. Roland Reed in The Wrong Mr. Wright will follow.

Down in Dixie drew well on its opening at the Academy of Music. James O'Neill in repertoire is underlined.

The Choral Society will sing The Messiah at the First Congregational Church Dec. 28. The soloists will be Ericsson Bushnell, Nicholas Sebastian, Anna Taylor-Jones, and Hannah Cummings.

Negotiations are pending between the management of the Grand Opera House and John W. Albaugh, Jr., manager of the Lyceum Theatre Stock company, Baltimore, for a short season of stock presentation in this city early in January.

Tony Cummings, of the Castle Square Stock company, Boston, has been visiting his home here for several days.

The Passion Play pictures and lecture returned Sunday for two exhibitions at the Columbia Theatre.

JOHN T. WARDE.

BALTIMORE.

'Way Down East, A Spring Chicken, and Other Bills—Grand Opera—Notes.

(Special to The Mirror.)

BALTIMORE, Dec. 19.

'Way Down East is playing a return engagement at Ford's Grand Opera House this week. The week preceding Christmas is always regarded as a poor one, from a theatrical standpoint, nevertheless the opening to-night was to a good house and fair business is in prospect. The company is the same as when last here; Phœbe Davies, Odell Williams, Forrest Robinson, George Backus, Walter M. Hodges, Felix Haney, Sara Stevens, Ella Hugh Wood, and Louise Galloway all play their respective roles with a naturalness that is refreshing and quite convincing. The French Maid next week.

Americans Abroad is the week's bill at the Lyceum Theatre, and is produced by Manager Albaugh's Stock company in a highly creditable manner. Grace Mae Lamkin has an opportunity, as the American heiress, and she makes the most of it. Mr. Fairbanks is quite a character in the hands of Scott Craven, while Beth Franklyn is very clever in the ingenue role of Jessie. The work of the other members of the company is up to the usual high standard. The Lady of Lyons next week.

A Spring Chicken is the attraction at the Auditorium Music Hall. The skit is enlivened by a number of specialties, and is presented by a company, including Sam Collins, Walter J. Talbot, Thomas C. Leary, the Clarise Sisters, Emory and Marlowe, Fred Lucier, Kittie Wells, and Madeline Marshall. Joseph Hart's Vaudeville company will follow.

The Rogers Brothers appear in A Reign of Error at the Academy of Music. The Christmas bill at the Academy is Shenandoah.

Gilmore and Leonard in Hogan's Alley are at the Holliday Street Theatre this week. The underline is Devil's Island.

A fine audience assembled at the Music Hall to-night to hear Madame Melba in The Barber of Seville, produced by the Ellis Grand Opera company, under the local management of Charles E. Ford, of Ford's Grand Opera House. The opera was rendered superbly, and general regret was expressed that we were favored with but one performance.

Francis Wilson will play an engagement at the Lyceum week of Jan. 9. This will be the first engagement Mr. Wilson has played here in some years.

Burton Holmes will begin a series of lectures at Music Hall Jan. 24.

Modjeska concluded on Saturday night one of the most successful engagements she has ever played here. The audiences at Ford's were not only large in point of numbers, but represented the culture and refinement of our society.

Everybody has a good word to say for the Christmas MIRROR. It is an extremely interesting holiday number, and well sustains the high reputation enjoyed by THE MIRROR.

HAROLD RUTLEDGE.

ST. LOUIS.

The Old Coat—The Man-o'-War's Man—The Stock Companies—Gossip.

(Special to The Mirror.)

ST. LOUIS, Dec. 19.

The Old Coat opened at the Century Theatre last night to a good audience. The company is a good one. E. S. Ables, a well-known St. Louis boy, has an important part.

By the Sad Sea Waves, with Mathews and Bulger as stars, opened at the Olympic last night to a fine audience.

After two weeks of phenomenal business Cyrano de Bergerac was withdrawn from the Imperial and Lady Windemere's Fan put on. Two good audiences saw excellent performances by the stock company yesterday.

Cheek is the play that Manager Worrell, of the Grand Opera House, provided for his patrons this week, and two good audiences saw the performances yesterday. The vaudeville part of the entertainment includes the stallion "Ulysses" and the riding baboon; Frencelli and Lewis, Zimmer and Wilma.

The feature of the bill this week at the Columbia is the first appearance in vaudeville of Lawrence Hanley, supported by a good company, and presenting a legitimate sketch, entitled The Players. In it Mr. Hanley displays his versatility. The rest of the bill included clever specialties by a number of well-known performers.

Two splendid audiences saw Thomas E. Shea in The Man-o'-War's Man at Havlin's yesterday.

Fred Rider's New Night Owls Big Burlesque company opened to two big audiences at the Standard yesterday.

Lola Hawthorne is in the city visiting her sister with the Mathews and Bulger company.

Paul Dresser is in town.

The Exposition Music Hall has been leased to Alexander Comstock, of New York, who will begin about Jan. 1 to present dramas and comedies at popular prices. There will be, he says, six matinees and six evening performances, but no Sunday performances.

Lulu Kunkel, of this city, who played occasional violin solos during the intermissions at the Grand Opera House before she went abroad to study with Ysaye and Marchot, of the Royal Conservatory of Brussels, has returned, and will give a violin recital at Memorial Hall, Dec. 20.

W. C. HOWLAND.

CINCINNATI.

Why Smith Left Home at the Grand—A Female Drummer at the Walnut—Other Bills.

(Special to The Mirror.)

CINCINNATI, Dec. 19.

Why Smith Left Home was the attraction at the Grand to-night, and received a cordial welcome. The capital company included Madlyn Arbuckle, Fred W. Peters, Harry Webster, M. B. Snyder, Marion Giroux, Annie Yeamans, Dorothy Usher, and Blanche Chapman. The Christmas week booking is The Bride Elect.

The Neill Stock at the Pike is devoting its attention this week to The Private Secretary. It is handled with the customary care that marks all the productions of this company. The audience was very appreciative, and a good business may be anticipated.

A Female Drummer is drawing large houses at the Walnut. It is being presented by a clever company headed by Johnstone Bennett. As in all of Charles E. Blaney's plays, there is plenty of action.

The Brady Stock company at the Star offers this week Woman Against Woman, given with all the strength of the company. Hearty applause was accorded the telling situations in the drama.

Knobs o' Tennessee is the bill at Heuck's for the current week. Hal Reid, the star, acts with his accustomed vigor.

Israel Zangwill will lecture at the Odeon to-morrow night on "Fiction, the Highest Form of Truth." At the conclusion of his talk he is to be the guest of the Literary Club at one of the informal receptions.

Mary Forbes, of Rochester, N. Y., made her professional debut last night in The Private Secretary. She is a niece of Edythe Chapman, leading woman of the Neill Stock company, and if she possesses a modicum of the talents of her gifted aunt her success will be only a question of time.

The Christmas MIRROR is pronounced on all sides to be incomparable. The history of THE MIRROR is in itself an epitomized history of the dramatic profession for the last twenty years. The outward dress is as attractive as the inner pages are inviting. The Christmas MIRROR is a credit.

WILLIAM SAMPSON.

OBITUARY.

John F. Furze, the oldest stage hand in America, died at Philadelphia, Pa., on Dec. 12. He was born at Wickham, Bentordshire, England, on June 5, 1819. His father was a prosperous innkeeper, and gave him a good education. Young Furze yearned to make his fortune in America, and emigrated to this country in 1836. He learned the carpenters' trade, and becoming expert as a stage carpenter, was continuously employed in that capacity until failing eyesight compelled him to give up work about thirteen years ago. He was connected with the Bowery Theatre season 1836-37; with the Park Theatre in Boston in 1838; and with Niblo's Garden, New York city, season 1839-40. Then he came to Philadelphia, where he was employed at the Old National Theatre in 1841; at the Arch Theatre in 1845. He was with Welsh's National Circus season 1847-48, and with Taylor and Shelby's Seventh and Chestnut Street Museum, in Philadelphia, season 1853-57. He was at Barnum's Bowery Theatre in New York in 1858, and also worked as stage carpenter at Niblo's Garden the same year. Subsequently he returned to Philadelphia, where he worked at the Walnut Street and Arch Street theatres, and was lastly employed at J. D. Murphy's Lyceum. In 1863 Mr. Furze married Mary L. Brower, the widow of the minstrel, Thomas Brower. Mrs. Furze died six weeks ago, and her demise is said to have hastened his own death. One son, Robert Furze, survives him. Mr. Furze was a member of the Theatrical Mechanical Beneficial Association and of Mozart Lodge, No. 336, F. and A. M. The funeral took place at his late residence, 2242 Fairhill Street, Philadelphia, and was largely attended by members of Mozart Lodge and a large number of persons connected with the theatrical profession. The interment was at Mount Vernon Cemetery.

Louis G. Wemyss died on Dec. 13 at his home in this city, after a long illness, aged sixty-five years. A sketch of Mr. Wemyss' career was published recently in THE MIRROR. He was a son of Francis Courtney Wemyss, who died in 1859, and as a boy he was a ticket-taker at the Old Bowery Theatre. Later, he served in a similar capacity at Niblo's Garden, the old Broadway, the Madison Square and Wallack's Theatre, where he was doorman for ten years until stricken by rheumatism about a year ago. Mr. Wemyss was one of a family of nine children, three brothers, Thomas Courtney, W. C., and Francis, having been in the theatrical profession—the first was a prominent old-time stock actor; the second, a business-manager, and the third, a doorkeeper—all retired or dead long since. The funeral services occurred on Dec. 15.

George F. Bristow died suddenly of influenza while directing a music class in a New York grammar school on Dec. 13. Born seventy-three years ago in this city, he was a musician of long experience, and was appointed last year assistant superintendent of school music. He had composed several oratorios and a romantic opera, Rip Van Winkle, successfully produced at Niblo's Garden in 1855.

Viola L. Harrison, daughter of Gabriel Harrison, died on Dec. 12, at her home in Brooklyn, N. Y. Miss Harrison had appeared successfully as an actress, making her debut in 1878 in her father's dramatization of The Scarlet Letter, playing Hester Prynne.

Mrs. Georgia Powell (Georgia Dunham) died suddenly at Manhattan Hospital on Dec. 10. Mrs. Powell took part in the original production of Michael Strogoff in this city some years ago. She was buried in the Actors' Fund plot at Evergreens Cemetery on Thursday.

Antonio Terry, husband of Sibyl Sanderson, died on Dec. 14 in Paris, after a long illness. Mr. Terry was immensely wealthy, and is believed to have left more than $1,000,000.

Stephen A. Brownell, ex-Mayor of New Bedford and P. E. R. New Bedford Lodge, No. 73, died in that city, Dec. 13, of pneumonia. He was well known to many professionals.

Dwight H. Gay, electrician at the Jefferson Theatre, Portland, Me., became suddenly insane Dec. 5, and on Dec. 8, while in confinement, committed suicide by hanging.

Percy Farren, son of Richard Farren, and nephew of George W. Farren, died in Philadelphia Dec. 15, aged thirty years.

James O'Brien, electrician at the New Theatre, Oneonta, N. Y., was killed by an overcharged wire Dec. 8.

Thomas O'Gara, for twenty-five years transfer agent at Urbana, O., died in that city, Dec. 11.

AN INTERVIEW WITH WILLIAM SEYMOUR.

There are very few leisure moments in the life of a stage-manager, and the procuring of an interview with so busy a one as William Seymour may be considered somewhat in the way of a reportorial feat. When a representative of THE MIRROR found him at his hotel, Mr. Seymour was engaged in setting down "business" on the broad margin of a prompt book. He consented, however, to rest the creative side of his intellect for a time and utilize his memory for the benefit of the interviewer.

"I was born in this city," said Mr. Seymour, "at the corner of Hudson and Harrison streets, in 1855. My father and mother were members of the profession, the former being quite celebrated in his day as an Irish comedian. He was known among his intimate friends as "Syksie" Seymour. Both he and my mother were members of the Broadway Theatre company."

"And your boyhood was passed here in New York?"

"Not altogether. In '57, when I was only two years old, my parents went to New Orleans to appear at the Varieties Theatre with the stock company there. Between then and 1865 we went back and forth between the two cities, spending the Winters in New Orleans and the Summers in New York. My first appearance on the stage was made in the former city when I was about three years old. In the production of a farce called The Rent Day my mother, who was playing the soubrette part, carried me across the stage in her arms. After that ordeal I rested for a season, and in '58 had the honor to apear, in an equally important role, in an old-time melodrama, The Sea of Ice."

"When did you have your first speaking part, Mr. Seymour?"

"In 1862. At the Varieties, in New Orleans, when To Parents and Guardians was put on by the stock company, I was cast for the principal schoolboy. That was light comedy, of course; but in the same year I rose to the Shakespearean drama, playing the Duke of York to the Richard III. of Lawrence Barret and John Wilkes Booth. My mother and I were in New Orleans during the entire period of the war, and I remember distinctly the exciting days of the bombardment and the coming of the Union troops.

"In 1865 I had a benefit at the Varieties and appeared on that occasion as Richard III. Lewis Morrison was in the cast, by the way. The performance occurred on the night after Lincoln's assassination, but the report had not reached New Orleans. I learned afterward that the manager of the theatre had received the news just as the curtain was about to rise, but had thoughtfully kept it secret until the performance was over. The next day all the theatres were closed on account of the tragedy, and were not opened again until the following season.

"Immediately after that my mother and I came North and spent the Summer at Roxbury, Mass. In the Autumn I joined Joseph Jefferson to play boys' parts—Hendrick in Rip Van Winkle was one of them—and toured all that season with him. During the engagement I made my first appearance before a New York audience at the old Olympic Theatre.

"The Winter of '67-68 found me again at the Varieties in New Orleans. Edwin Booth was starring there, and one night I was brought to his notice by going on as the second grave-digger in Hamlet with only five minutes' preparation. When I had finished the scene and walked into the wings Mr. Booth called me to him and offered to engage me for his new theatre here in New York, which was then being built. Of course I accepted instantly, and in 1869 began a two years' engagement with him. The training in a stock company such as was Mr. Booth's was of the greatest value to me. Every play was mounted magnificently, and in the organization were such actors and actresses as Lawrence Barret, William E. Sheridan, Robert Pateman, Edwin Adam, Bella Pateman, and Fanny Moran. I was only fourteen years old then and was cast for boys' parts principally, though in Hamlet I enacted the player queen and did one of the witches in Macbeth.

"My next engagement was as prompter and member of the stock company at the Globe Theatre, Boston, during the season of '71-72. John T. Raymond and George Boniface were there at the time, and Edwin Forrest made his last appearance on the stage at the Globe during that Winter. His last performance, you remember, was in Richelieu, and I was on as Françoise when he was stricken down.

"The next season I spent in St. John, N. B., and then returned to the Varieties, New Orleans, to act as prompter and play small parts in Lawrence Barrett's company. I remained there until the Summer of 1875, and during my stay met and appeared with many of the most noted people of the time. Clara Morris made her debut as a star there, and Charlotte Cushman appeared on the stage of the Varieties just before her final illness. Those were days of hard work for the stock company actor, as the bill was changed every night, and the plays presented were nearly all Shakespearean. On the night of my eighteenth birthday—January 6, 1873—Mr. Barrett made me his stage-manager, and I held that position for two seasons.

"In October, 1875, I joined the Union Square Theatre stock company here. It was a splendid organization, having among its members such players as Sara Jewett, Fanny Morant and Charles Thorne. The following Winter I directed the superb productions at Booth's Theatre of King Lear and Julius Cæsar. On the playbills of those performances you will find the names of E. L. Davenport, Lawrence Barrett, Fred Warde, Harry Weaver, and W. E. Sheridan. I remember well my anxiety on the night of the Brooklyn Theatre fire. My mother was playing there in Kate Claxton's company, and every night after the performance at Booth's I used to go down to meet her at the ferry. On the night of the catastrophe she did not come over at the usual time, and you can imagine my dread as I waited and watched and searched through the crowd for her. The next morning I inquired about the other members of the company and could find no one who had seen Claude Burroughs since the fire broke out. I spent the entire day looking for him, but, as you know, the search was fruitless.

"A. M. Palmer took the Park Theatre in 1877 and engaged me as stage-manager. It was during that season that Robson and Crane had their run of 100 nights there. Then I signed with McCullough for two seasons at San Francisco, and went out with him to open the new Baldwin Theatre. That reminds me, I was the first stage-manager at Baldwin's, and the other day I read in the papers of its destruction by fire.

"When McCullough failed I went over to the California Theatre as stage-manager. In October 1877, A. M. Palmer sent his first company to the coast, and I was borrowed from the California to play Robson's parts. I did all his roles and directed the stage during the Western tour of the company. The California Theatre closed in May, 1878, and I went back to the Baldwin with 'Tom' McGuire for a year. While there I met David Belasco, who was just beginning his career at that time. By the way, during the Winter of '77-78 I directed the production of the Passion Play, in which James O'Neil and Lewis Morrison took part. It was a beautiful and impressive performance, and I firmly believe that its effect, morally, upon the beholder was for the good. But, you know, some of the San Francisco people did not consider it so, and we were obliged to cease the presentations. But to go on with the story. Where was I?"

The reporter turned to his notes; "At the Baldwin—McGuire—met Belasco," he read.

"Oh, yes," continued Mr. Seymour, "that Winter Lawrence Barrett came out to the coast and engaged me to join him at the Boston Museum at the opening of the next season, 1879. But before coming East I made a tour of California, playing leads and as Hamlet made my last bow to a San Francisco audience.

"My connection with the Boston Museum lasted for ten years, and during that time I, of course, had many pleasant experiences and perhaps one or two unpleasant ones. In the former classification I might mention especially my friendship with Boucicault, the productions of Prince Karl and Dr. Jekyll and Mr. Hyde for Richard Mansfield in '86 and '87 respectively, and the production of Charles T. Dazey's first play, Rustication, at a benefit performance given on the first of May, 1880.

"For a short time during the season of '81-82 I was here in New York attending to the production of Esmeralda at the Madison Square Theatre, and while here took part in the organization of the Actors' Fund, of which I was the first secretary.

"In the Spring of 1882 I was married to May Davenport, who was then playing in her sister's company, and whose family I had known nearly all my life.

"My connection with the Museum came to an end in May, 1888, and I assumed the direction of the productions of Julia Marlowe and Thomas W. Keene, who were then under the management of Ariel Barney. In December of that year I had charge of Abbey, Schoeffel and Grau's production of Antony and Cleopatra at Palmer's Theatre, in which Mrs. James Brown Potter and Kyrle Bellew appeared, and remained with the company until the end of the season, when I went to Boston again to become resident-manager of the Tremont Theatre. I was there from October, 1889, to July, 1897. All last season, as you know, I was with Sol Smith Russell, staging his productions and playing parts. I was at the Columbus Theatre with the stock company for three months in the Spring, and then went to Duxbury to spend the Summer with my family. In the Autumn I came back to the Columbus and remained there until the middle of October. And that, I think, ends the story, does it not?"

"Not quite," answered the reporter. "I should like to hear what you are busy with now."

"Well, for the past few weeks I have been directing the rehearsals of E. H. Sothern's company in The King's Musketeers. It is a fascinating thing to stage, and I have been quite wrapped up in it."

"And what is to come next, Mr. Seymour?"

"Several new plays that I have been engaged to mount, among them George H. Broadhurst's Last Chapter. How will that title do for the finale of your story about me? I'm sure I have told you the last chapter of my history up to date."

A NOTABLE CELEBRATION.

A committee from the Shakespeare Lodge, A. O. F., of Philadelphia, consisting of M. J. Pickering, J. B. Roberts, and Frank Stull, were in New York on Sunday to confer with Louis Aldrich, William Courtleigh, and Horace Lewis, representing the Edwin Forrest Lodge, No. 1, of this city, in regard to the celebration of the fiftieth anniversary of the founding of the order. Elaborate plans were made for the celebration, which will be held here early in January.

A BENEFIT FOR HAZEL COULDOCK.

A benefit for little Hazel Couldock, aged nine years, grandchild of the late C. W. Couldock, will be given on Dec. 30 at the Knickerbocker Theatre. Among the volunteers are John Drew and Isabel Irving, Annie Russell, W. H. Crane, Sarah Cowell Le Moyne, William Faversham, and the Lyceum Theatre Stock company.

Autograph letters of famous actors bought by W. R. Benjamin, 1125 Broadway, N. Y. City.

BOOK REVIEWS.

ESSAYS IN DRAMATIC CRITICISM WITH IMPRESSIONS OF SOME MODERN PLAYS, by L. Du Pont Syle. William R. Jenkins, New York.

In a volume of small dimensions L. Du Pont Syle, Assistant Professor of English Literature in the University of California, has covered a number of interesting subjects in an interesting and able manner.

The writer's attitude toward the theatre is that of an earnest scholar considering the triumphs and the shortcomings of a dignified art. He is always on the side of the worthy drama, and although presenting but few new thoughts in the essays, he has made them entertaining by drawing fresh comparisons between the old French and English plays and the works of the modern dramatists. As for the future of the drama, Mr. Syle writes hopefully: "I must believe that when men come to realize that railroads and factories and wheat crops and gold mines are not ends in themselves, but are only means to something better and higher, then they will spend less time and be less absorbed in those means, and will demand that the drama shall graft into itself again those poetical and ethical elements which we see flourishing in the works of the great playwrights."

In the Impressions are to be found reviews of fifteen plays that were seen in New York several years ago. The fact that Mr. Syle witnessed them in San Francisco months after their first production does not in any way make his criticisms of less value. Indeed, he saw them under more favorable circumstances than did the Eastern first-nighters, since the rough corners had doubtless been thoroughly polished away during the journey from coast to coast. And it is decidedly worth while to have these records of plays of the day preserved in book form. The successes and failures in the dramatic art are too soon forgotten as a rule. Plays and players come and go, leaving little trace behind for the guidance of future generations, and any sincere effort to perpetuate them in the memory of the world is to be heartily commended.

E. R. Herrick and Company, of this city, have published "As Told by the Typewriter Girl," a collection of the charming humorous sketches written by Mabel Clare Ervin for the Chicago *Chronicle*. They have issued also "The Little Lady, Some Other People, and Myself," a selection of bright yarns and quaint stories by Tom Hall, most of which appeared originally in *Truth*. The books are handsomely printed, with capital illustrations, and are bound in unique style.

George Routledge and Sons have published "The Sleepy King," a new fairy tale, by Seymour Hicks and Aubrey Hopwood.

TO PLAY IN SOUTH AFRICA.

Jennie A. Eustace is in New York for a short visit before her starring tour through South Africa in Madame Sans Gene and repertoire. After her appearances here at the Madison Square Theatre and with A. M. Palmer's company, Miss Eustace went to London and for a time engaged in literary work. An opportunity came to her last season to play before Sir Henry Irving and Ellen Terry, and her performance so pleased them that the former gave her the rights to Madame Sans Gene for the provinces. Her tour was successful. At the conclusion of her season, De Long and Fleming made a contract with Miss Eustace for twenty weeks in South Africa, to fill which engagement she will sail from New York on Jan. 15. Arrangements are now being made for an American tour, and it is probable that Miss Eustace will present here her own dramatization of The Return of the Native.

REFLECTIONS.

James H. Wallick will revive The Cattle King next season with a strong cast and new scenery.

During the engagement of the Alice Nielsen Opera company in Baltimore, Eugene Cowles sprained his ankle and was unable to appear for ten days thereafter. His role was taken by William Metcalf, his understudy, with much success. Mr. Cowles made his reappearance with the company in Cleveland Dec. 12.

Leo Stern the 'cellist, who came to this side a few weeks since with his wife, Suzanne Adams, of the Maurice Grau company, will sail for London on the steamship *New England* immediately after the holidays.

Marguerite Daliza was a passenger on *La Champagne* last Saturday, bound for Paris.

Charles C. Brandt has retired from the Melbourne MacDowell company.

George Barr will leave Down in Dixie at the end of this week.

The Village Postmaster will go on tour Jan. 2, after its run at the Fourteenth Street Theatre, under management of J. Wesley Rosenquest. It may return to town later on.

Alice Nielsen is resting at Mount Clemens, Mich., this week, during which period her company is laying off. Her tour has been an unqualified success everywhere, a success all the more creditable in that it is Miss Nielsen's first season as a star.

Edgar L. Davenport will spend Christmas week at his home, Roxbury, Mass.

William Lorain and Allie Gilbert were married in this city Dec. 13.

Joseph W. Herbert is in town this week during the rest of the Alice Nielsen Opera company.

J. J. Spies has organized two companies to play At Fort Bliss at Trenton, N. J., and Peekskill, N. Y., on Dec. 26.

Frank R. Mills is engaged by Beerbohm Tree at Her Majesty's Theatre, London, playing Athos in Sydney Grundy's version of The Three Guardsmen. The play promises to run well into the Spring, as it is a great success. Mr. Mills' progress to favor in London, where he went with an American company, has been rapid. He is handsome, artistic and gifted—qualities that the London public welcomes.

Mlle. Henriette Aubert has come to New York for the season to instruct pupils in French diction. Mlle. Aubert is a graduate of the Conservatoire, and holds a diploma from the French Academy. General and Mrs. Horace Porter and many persons prominent in New York society are among those who indorse her method of teaching. In France Mlle. Aubert has received several American actresses as pupils, and they are enthusiastic in praise of her tuition. She has established herself at 227 Columbus Avenue for the Winter.

B. S. Spooner, the well-known and popular manager at the head of his own attraction, the Spooners, has played many successful seasons with a record rivaled by few managers of popular price companies. His success the present season is simply phenomenal. At Trenton, Wilkes-Barre, Scranton, and other prominent cities the S. R. O. sign has been displayed almost nightly, and return dates have been made for this popular company. Mr. Spooner has received warm congratulations from his many friends, in and out of the profession, upon his recovery from the severe injuries sustained in Wilmington, Del., by a fall.

Fon Chang Mai, the Chinese actor, accompanied by his fellow players from the celestial theatre in Doyers Street, enjoyed the Saturday matinee at the Casino.

Ione Chamberlin has resigned from The Runaway Girl.

Mrs. Henry Dazian has been seriously ill from an attack of the grip.

The Eastern Stock company, organized a few weeks ago in Columbus, O., by L. L. Elliott and Charles N. Lum, has closed.

The Board of Directors of the Actors' Society, at its last meeting, offered a vote of thanks to Maida Craigen for her article in the Christmas MIRROR on the history and work of the Society. The officers also expressed their gratification over the appearance of the article and the beauty of the illustrations.

Carolyn Huestis, of The Telephone Girl, has resigned from that company. She will be in the cast of the next production at the Casino.

Joseph D. Clifton claims that the Empire Comedy company are pirating his play, Myrtle Ferns, in Canada. Marks Brothers' No. 1 company, he says, have the rights for that territory.

Harry C. Prentice, of the Prentice Trio, sprained the cords in his back and shoulder while doing his act at Taunton last week. A local physician brought him around promptly, Mr. Prentice losing but two performances. The Prentice Trio have been engaged as the special feature with Miles Ideal Stock company.

Caro Roma will sail on the *St. Paul* tomorrow (Wednesday) for England, to remain indefinitely.

Herbert J. Carter will rejoin Della Fox at the Herald Square Theatre, to play his original part in The Little Host for the New York engagement.

Kate Claxton has leased the Park Theatre in Brooklyn, where she will open next week in The Two Orphans, at popular prices. Clara Morris will follow for New Year's week.

Walter E. Perkins has written a pretty Christmas story for the American Press Association. His My Friend from India company is resting this week out West. Mr. Perkins will arrive in town this (Tuesday) evening on a flying business trip.

Archie Gunn is designing the costumes for the production of The Three Dragoons by the Broadway Theatre Opera company.

Joseph Harris, who died at Johnstown, N. Y., on Dec. 11, was the stage-manager of H. K. Jacobs's Humpty Dumpty company and was in no way connected with the Darkest America company, as was erroneously stated in the obituary column of last week's MIRROR. Edwin De Coursey, business-manager of the latter organization, found Mr. Harris at the hotel in Johnstown dangerously ill and destitute. He immediately notified the Actors' Fund, and the case was at once attended to, the Fund paying all expenses of the unfortunate man's illness and burial.

Owing to the length of The Sorrows of Satan, the performance of that play at the Broadway Theatre will begin promptly at 8 o'clock.

O'Hooligan's Wedding company will close season on Dec. 17.

Louise Beaudet has resigned from the Casino forces, as the production of The Loves of Cyrano, for which she was engaged, has been deferred. Miss Beaudet was offered the part of Orestes in the forthcoming revival of La Belle Helene, but preferred not to accept it.

The management of the Grand Opera House, St. Louis, has written a letter to Catherine Campbell expressing belief in her integrity, and stating that overwork, following illness, had caused her recent troubles in that city. They said her place in the stock company awaited her again. Miss Campbell thinks that she can return soon, but her physicians say that several months' rest will be necessary. She has been in a sanitarium, but will be taken to her home in Indianapolis at the first opportunity. Her sister is now with her in St. Louis.

Ernest Lamson has gone to his home, Prairie View, Ill., where he will remain until after the holidays.

Charles F. Walton is ill at his home in Arlington, N. J.

A company under the management of W. H. Wright will present A Scrap of Paper at Her Majesty's Theatre, Montreal, next week. Included in the company are Beryl Hope, Jessie Lansing, Helen Byron, John Shaw and Charles St. Martin.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

IMPORTANT TO ADVERTISERS.

Christmas and New Year will be celebrated on Monday, Dec. 26, and Monday, Jan. 2, and it will be necessary for THE MIRROR to go to press earlier than usual on the numbers to be dated Dec. 31 and Jan. 7. Advertisements for these numbers of THE MIRROR cannot be received later than 10 o'clock a.m. on Saturday, Dec. 24, and Saturday, Dec. 31.

A FUND INSTITUTION.

AT various times during the existence of the Actors' Fund of America there has been earnest discussion of the possibility of establishing various institutions for the permanent care of members of the profession in special need. There have been projects for a hospital and infirmary for the ill and incapacitated and a home for superannuated actors, while the subject of an orphanage has also received attention.

Of course all of these institutions are not immediately possible, but scores of earnest and faithful members of the Fund believe that the day is not remotely distant when the light of this great professional charity will shine through the windows of a hospital, a home and an orphanage. An earnest of the spirit that moves the Fund—it is the same spirit that has actuated it ever since the charity was founded—is seen in an investigation as to whether one of these projects may not soon take form. It is understood that the Fund is carefully considering whether the first of its permanent establishments shall be a hospital or a home, and that a committee of the Board of Trustees will make known to that body the results of a careful inquiry in the premises.

The hospital facilities of New York are such, and the special arrangements with hospitals by the Fund are so favorable, that it might be the part of wisdom for the Fund first to bend its energies toward the making of a home for aged and infirm actors. Such an institution would at once find inmates in many members of the profession who are now charges upon the Fund, and there would be an increasing number eligible to entry into such an establishment. An Actors' Fund Home, too, would stir the sympathies of the profession to a more steady and consistent support of the Fund and serve to crystallize professional sentiment as it never yet has been crystallized for its own charity. Here would be an object for which every actor would wish to do something; and more than this, it would be an institution that would appeal strongly at all times to the general public, which never wholly loses interest in those who have entertained it, and which would follow with kindness into such a retreat its sometime favorites of the stage.

It would seem that a home would be a wise first venture for the Fund. After the establishment of a home, which would greatly stimulate interest in the general charity, there would be time to take up other projects. Thanks to the thorough system that marks the Fund's administration, no present object of the charity would suffer in any event, and the members and officials of the Fund may be depended upon to take the wisest action a full understanding of the possibilities may warrant.

HALL CAINE'S ESSAY.

THE point of view often leads the person to an exploit that adds to the gayety of nations when the individual intent is to instruct nations. The ego abstractly addresses the general intelligence, forgetting that the general intelligence sees the ego in its concrete. That was a pregnant sentiment of BURNS's that prayed for the gift of self-view with the public eye.

HALL CAINE, who sailed away last week after a three months' sojourn in the metropolitan district, before leaving gave to a daily newspaper that places queer values upon queer essays his views of the American theatre. Mr. CAINE at the outset admits that he came to America to produce a play, and in line with his persistent press agency in behalf of his drama during the period of his sojourn here, he lets the fact that his play is a great pecuniary success filter through and between his lines, and seems to color his opinions from first to last with the rosy hue of his own relative emotions. The nearest he comes to a blush, however, is in an anecdote with which he closes his essay—the only excursion, by the way, that he makes from his text of the theatre—relating his experience with a cable-car conductor who was so anxious to shake hands with HALL CAINE after he had recognized HALL CAINE that he completely ignored HALL CAINE'S query as to whether that particular car would take HALL CAINE to Fifty-ninth Street.

Mr. CAINE believes that the management of American theatres is excellent; he realizes that the successful Wednesday matinee stamps with success a play; he has never heard in London applause more sincere and prolonged than he has heard in New York; he thinks that American actors hold their own; he professes to believe as "more gracious" the greater absence in this country of the actor-manager as compared with England; he sees much here to justify the star system; yet, with evident personal feeling in the matter, he believes really that the author is the person to be starred; he sees possibilities of drama in the life of this great and glorious country that ought in time to make America independent of the foreign product; and after other thoughts he concludes that American audiences are of the right sort.

It is not very difficult to imagine that Mr. CAINE might have had quite a different view of all these matters had circumstances been different with him. As his opinions stand, they are practically worthless, because for the most part they are painfully superficial and patently written more in a spirit of gratitude than with any idea of analysis. Those who know the exact state of the theatre of America today and the crisis through which it is passing—those who, in short, are familiar with the influences that have sought to cheapen it, to relegate art to the background and to contemptuously treat artists—might wonder why HALL CAINE did not in his essay go below the surface of things, if to all such persons the nature and scope of Mr. CAINE'S essay were not self-evident.

FORREST'S MONUMENT.

RECENTLY the death of an aged actress in the Forrest Home at Holmesburg, Pa., was announced, and this week the vacancy in that model retreat thus caused is filled by the entrance of another venerable actress, who will spend her declining years in happy association with the Forrest Home family, surrounded by every comfort that the wise administration of a noble institution can provide.

There have at various times been propositions for the erection of monuments to or statues of EDWIN FORREST. Perhaps at some future time FORREST'S fame may be symbolized by the sculptor. But the man who made possible the Forrest Home needs no other monument. He has erected his own memorial.

No actor has ever left a nobler testimonial to his professional character than FORREST left in this home. Here he has provided for the care and happiness of old players for all time. Here year after year the "family" lives in fraternal companionship. When death calls a member of the household, a new inmate is selected to take the vacant chair. Books, pictures, everything is furnished in the endowment to make for the pleasure of these old players. What is there in statues or monuments or in the eulogy of history itself that can compare with the blessings of FORREST'S memory that are framed daily through all the years by the lips of those for whom he has here provided a refuge?

PERSONAL.

LOVE.—Mabel Love, whose latest portrait is printed above, has won new honors by her impersonation of the queen's faithful waiting maid in H. Beerbohm Tree's Musketeers production at Her Majesty's Theatre, London.

HARRIS.—Wadsworth Harris, of Madame Modjeska's company, was the guest of his aunt, Mrs. Kate Huntress Dyer, of Washington, last week during his engagement in that city. Lieutenant-Commander Dyer, U. S. N., and the actor are cousins.

DROUET.—Robert Drouet, who was tendered a position to play the lead in Stuart Robson's company, as well as a like position by David Belasco in Zaza, was obliged to decline both offers on account of his present engagement with Manager Donnelly, of the Murray Hill Theatre.

GOODWIN.—Nat C. Goodwin's New York season will begin on Jan. 6 at the Knickerbocker Theatre.

CODY.—Colonel William F. Cody (Buffalo Bill) arrived in town last Tuesday to arrange for the appearance of the Wild West at Madison Square Garden in March.

CAINE.—Hall Caine sailed for England last Tuesday to attend to the difficulties that have arisen between him and Wilson Barrett concerning The Christian.

HACKETT.—James K. Hackett will play Mercutio to Maude Adams' Juliet in her revival of Romeo and Juliet next May.

PALMER.—A. M. Palmer was stricken by heart trouble at Chicago last Tuesday, and was considered dangerously ill. He recovered his health in a day, however.

ALLEN.—Whiting Allen, long connected with the Barnum and Bailey management, and a thoroughly clever man, has become business-manager for T. Daniel Frawley.

IRWIN.—May Irwin has decided to discontinue the Wednesday matinees of Kate Kip, Buyer, at the Bijou, lest she should overtax her voice.

CONRIED.—Manager Heinrich Conried will give a series of addresses before the students of Columbia University in February and March.

MARLOWE.—Julia Marlowe may soon be seen in a new play by Clyde Fitch, based upon the early life of Barbara Frietchie.

MODJESKA.—Madame Helena Modjeska has in contemplation elaborate productions of A Winter's Tale and Judith.

HARRISON.—Duncan B. Harrison, who was commissioned in the army upon the outbreak of the war with Spain, is in town on a furlough of thirty days. He expects to be sent to Manila.

NETHERSOLE.—Olga Nethersole and Marcus Mayer, her manager, have had a business disagreement, it is reported, and Louis Nethersole is now attending to his sister's management.

HARNED.—Virginia Harned emphatically denies the story that she is to leave the company of her husband, E. H. Sothern, to star by herself. She will sail for Europe shortly in order to enjoy a few months' rest after a long and arduous period of work.

SOUSA.—John Philip Sousa is at Lakewood, recovering from his recent illness. By present arrangement his band will resume its tour on Jan. 20 in Baltimore.

BASCOM.—Lee Bascom was married Dec. 10, in Holy Trinity Church, Stratford-on-Avon, to George Hamilton Marsden, son of the Hon. Charles Marsden, of London, and "Priestlands," Sidcup, Kent, being the first American dramatist to be married in the church of Shakespeare. Miss Bascom went to England without influence or friends and through her own efforts became a contributor to the *Wide World* and *Pearson's Magazine*. She is now writing a play in collaboration with a well known London dramatist for early production. In future she will be known professionally as Lee Bascom Marsden.

KENT.—Charles Kent has resigned from The Red White and Blue to join Julia Arthur, opening on Thursday at Wallack's Theatre.

TREE.—H. Beerbohm Tree has written to this city that his London production of The Musketeers has been successful, having heard that rumor here had spread reports to the contrary.

ALEXANDER.—George Alexander will produce at the St. James Theatre, London, in January a new play by John Oliver Hobbes, entitled A Repentance. Later in the season Mr. Alexander will produce The Leaden Casket, a new drama by Margaret Young.

ROBINS.—Elizabeth Robins, who appeared here in Hedda Gabler last season, is the author, under the pen name of C. E. Raimond, of "The Open Question," recently published in London.

FULLER.—Loie Fuller has been engaged for Little Miss Nobody at the Lyric Theatre, London.

ROSE.—Frank Oakes Rose sailed for Europe on Saturday in the interest of the Pain Fireworks Company, of whose spectacles he is the general producer. Mr. Rose will remain abroad until Spring, visiting Paris, Milan, and other cities for the purpose of studying the carnivals and other attractions in those places.

HOWLAND.—Jobyna Howland, who has been engaged to play Queen Flavia in Rupert of Hentzau, supporting James K. Hackett, is a Western actress of promise. Since coming to New York last Autumn Miss Howland has posed for Charles Dana Gibson and a number of other illustrators in this city.

BEANE.—A daughter was born to Mr. and Mrs. George A. Beane on Dec. 16.

KING.—Emmet C. King has been elected a member of The Players.

RUSSELL.—Lillian Russell will appear at the Casino on Jan. 9 as La Belle Helene with William Philp, John E. Henshawe, Thomas Q. Seabrooke, and Edna Wallace Hopper in the cast.

LETTERS TO THE EDITOR.

MR. REDMUND CORRECTED.

YORICK CLUB, BEDFORD STREET, W. C., LONDON, Dec. 3, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In reading the account of your representative's interview with William Redmund on 19th ult., I notice that in more than one instance that gentleman's memory has betrayed him.

First, as regards Michel Strogoff. That story was adapted by me at the request of Mr. J. B. Durham, who paid me for the drama upon its completion. Mr. Durham being at that time a friend of Mr. Redmund's, the latter introduced it to Mr. Douglas. There was a dispute about the conditions proposed by Mr. Douglas, and Mr. Durham took his play away and eventually produced it at Mr. De Freece's theatre at Liverpool. Mr. Douglas employed his stock author to adapt the book for him, not Mr. Redmund, who, I believe, would not have assisted to injure his friend Mr. Durham. The outcome of the matter was a paper war in the *Era* between Mr. Douglas and myself. I may mention that the above versions of Jules Verne's story both preceded Mr. H. J. Byron's adaptation of the French drama produced at the Adelphi Theatre, London. Another misstatement of Mr. Redmund's is contained in the following paragraph:

"So I went starring with my wife, Mrs. Thomas Barry, appearing in René, Herminie, The Midnight Marriage, and other plays of my own composition."

I doubt not but René and Herminie are written by Mr. Redmund, but certainly The Midnight Marriage is an original drama of which I am the sole author.

These are the only mistakes which affect me personally, but I may correct one other error contained in the reported interview. Mr. Redmund says he played a minister in Charles Reade's play, The Turn of the Tide, and that the author afterward called him his minister. The Turn of the Tide was not written by Mr. Reade but by Mr. F. C. Burnand, the editor of *Punch*, and was first produced at the Queen's Theatre, London, on May 29, 1869.

Apologizing for this letter, I remain

Yours faithfully,

CHARLES OSBORNE.

BUSINESS IN THE NORTHWEST

To the Editor of The Dramatic Mirror:

TACOMA, WASH., Dec. 10, 1898.

DEAR SIR.—We have reached the Sound country at last on our trip West with Dorothy Lewis, presenting Alone in Greater New York, and find here the same state of affairs that we had found through Montana, Idaho, and the Dakotas—too many companies.

The Northwestern country is flooded with attractions, and all, with one or two exceptions, are not doing the business necessary to profit. The local managers will book any applicant and several towns that should play but one or two a week have four and five a week, the box-offices telling the story.

Miss Lewis and her company have not lost on the trip, but we have not made the profit anticipated.

Yours truly,

W. O. EDMUNDS,
Manager Dorothy Lewis.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

NATHANIEL G. THOMAS, San Francisco, Cal.: Robert Buchanan wrote Fascination.

W. T. HUMBERT, Los Angeles, Cal.: He has not acted for several seasons.

GRACE GLAY, Waterbury, Conn., and INQUIRER, Mt. Sterling, Ill.: Apply to Louis Blum, 1180 Broadway, New York city.

WILLIAM RYAN, New York city: It depends on the nature of the contract. You had better consult a lawyer.

T. G. LEATH, Richmond, Va.: We don't know the whereabouts of the actresses in question. Address letters to them care of THE MIRROR.

A. C. WALES, Philadelphia, Pa.: Ludwig Barnay first appeared in this country in January, 1883.

DAVID B. VARNEY, Richmond, Va.: Phyllis Denoir was adapted from Hugh Conway's novel "Dark Days."

GEORGE A. WILTON, Louisville, Ky.: The title has been used. A play called The Circus Clown was produced at Newport, R. I., on Aug. 23, 1894.

MARY L. TAYLOR, Kansas City, Mo.: Your friend is right. Struck Gas is a revised version of Our Wildcat.

P. F. FORD, Milwaukee, Wis.: No, William Terriss was not over fifty years old at the time of his death, as he was born in London in 1849.

C. C. SHELBY, Bethlehem, Pa.: Genevieve Ward is an American and was born in New York city.

M. C. BAKER, McKeesport, Pa.: B. F. Keith opened the Union Square Theatre as a continuous vaudeville house on Sept. 18, 1893. He became manager of the Union Square on April 10 of the same year.

THE USHER.

Compliments and congratulations upon THE MIRROR'S Christmas and Anniversary number are pouring in, both from our contemporaries throughout the land and from readers in and out of the profession.

Naturally, these valued expressions are very gratifying to those directly associated with THE MIRROR, for spontaneous and sincere approbation is something for which everybody more or less has an amiable weakness, and we are particularly proud of the esteem and good-will that the press generally entertains for this journal.

But, really, the dramatic profession ought to do a large share of the blushing. It is because of the unwavering loyalty and liberal support of those representing what is worthy and permanent in the profession that THE MIRROR has flourished and has succeeded in notable achievements. If it were not that intelligence, self-respect and sound principles are permanent characteristics of the body theatrical in this country, the "Story of The Mirror" that is told in the Christmas-Anniversary Number could not have been written.

Twenty years ago the policy laid down for THE MIRROR and consistently adhered to since was thought akin to folly or madness by persons who entertained the opinion that no dignified, decent and honest dramatic journal would be appreciated or sustained.

But THE MIRROR had as high a conception then of the character of the profession as it had of the clear duties of a publication aiming to meet the requirements and to promote the best interests of that profession.

And the record of the score of years just completed shows that THE MIRROR was right in that estimate.

There have been more dramatic papers started since THE MIRROR began than can be counted on one's fingers. Some failed because they were conducted by theorists who could give them no substantial *raison d'être*, others went into the sheriff's hands because they considered that "macing" and scandal-mongering were the crying wants of stage folk; some existed for a while on the unhealthy sustenance of a backer or a clique that foolishly imagined his or their theatrical business interests could be helped by a subsidized and therefore futile personal "organ;" all met with disaster in one form or another because they were practically useless and almost invariably inimical to the higher purposes of the theatre and its votaries.

It may be said once for all, in the light of experience, that the profession will support no publication that it is ashamed of—that is creditable neither to journalism nor to the stage.

Sir Henry Irving has returned to London. One of his first acts was to deny vigorously the story that the Lyceum Theatre is to be demolished three years hence to make way for a new street opening.

Sir Henry has been the lessee of the Lyceum for a score of years, and his present lease has still many years to run. Moreover, the new street that is to be run from Southampton Row to the Strand will not affect the theatre except to improve its situation.

Irving has decided finally to spend the Winter at Bournemouth. He will return to the stage of the Lyceum next May.

The Cleveland *Plain Dealer* publishes answers to the question, "What is the stage most in need of?" from several actors and managers.

Olga Nethersole thinks it is an endowed training school for actors; Henry C. Barnabee, a greater encouragement for authors and composers; Julia Arthur, the elements of "truth and simplicity;" Francis Wilson, "less patronizing;" James O'Neill, "an adequate production of standard dramas at standard prices;" Mary Hampton, "good stage managers and more attention to detail;" Roland Reed, "the just recognition of the thinking public;" Jefferson De Angelis, "successful plays and liberal patronage;" Otis Skinner, "a larger school of American playwrights;" and Edwin Milton Royle, "the encouragement of that class of people whose support and keen interest are always necessary to the advancement of the fine arts."

The stage may need any or all of these things; but what it most needs at the present time is emancipation from the meddling of what William Winter aptly designates "the Ring of sordid traders, which has been such a deadly disgrace and blight to the American stage."

Indignation is felt in all quarters over the use of Georgia Cayvan's name in the Teall divorce suit. Court testimony is privileged matter and can be printed by newspapers without fear of libel suits, no matter how scandalous, how unwarranted, or how outrageous that testimony may be.

In this case a discharged negro servant of the defendant to the action gave irresponsible evidence that tended, when set forth in print, to cast serious reflections upon the character of Miss Cayvan, although the evidence in itself was without force. This matter was taken up by our sweet-scented press sensationalists and published in the most defamatory form, the effect being to besmirch the good name of a woman who has long been in the eye of this community and whom slander has never before touched with its foul breath.

And what redress has Miss Cayvan? Upon the statements of an ignorant and confessedly low creature—statements that would not carry the slightest weight were they uttered outside of a law court—she is gloatingly pilloried by the sensational papers as a "co-respondent," and her portrait is blazoned forth in their rogues' galleries.

Any reputable woman is exposed to the same kind of outrage. I remember a case in this city several years ago where a blameless and highly respected young woman, socially prominent, was indefinitely named in a counter suit for divorce, brought by an unscrupulous woman, who, finding her own footing gone, sought maliciously to pull down another woman.

When the case was called for trial the lawyer for the cat in question got up and withdrew the charge, and apologized publicly for the unwarranted use of the young woman's name.

But the complaint had been published broadcast; months had intervened between the beginning of the suit and this complete vindication. Meanwhile the young woman and her family were obliged to bear the gross imputation.

In the South, where there is still a trace of feudalism and a vast deal of impulsive chivalry, the lawyer's term of existence in cases like these, where women are maligned without cause and without power of defense, would be curtailed beyond a question.

Douglas Taylor, President of the Dunlap Society, sends me this strong letter on the subject under discussion:

I want to ask if there are not men enough in the actors' societies and lodges of this city and country to take up the cause of an unprotected woman like Georgia Cayvan, assailed because she is an actress and, therefore, presumably disreputable—assailed as vilely and cruelly as if she were a woman of the streets?

Or will women in the Professional Woman's League, with some faith in virtue and no love of scandal, strive to get bills through the Legislature making such alleged and constructive attacks on the decency of actresses not only punishable but impossible?

If every dirty journal, anxious to roll the inner life of artists through filth to the eyes of its nasty readers, were edited for a while from the penitentiary the stage would be truly elevated.

I don't know Miss Cayvan personally, but my friends know her, and, even admitting that she is unusually careless and imprudent in her action, they claim for her—as for hundreds of bright, charming, virtuous actresses—exemption from the assaults of moral thugs and assassins.

That Miss Cayvan will emerge from this ordeal unscathed I am certain; but that will not compensate for the gross injuries that have been done her under our present divorce court methods and newspaper license.

It is to be hoped that indignation will crystallize in such form as will bring a future remedy.

JAMES A. KEANE.

James A. Keane, a portrait of whom is printed upon the first page of this issue of THE MIRROR, made his professional debut several seasons ago with the Empire Theatre Stock company, of this city, during a Pacific Coast tour of the company. Mr. Keane had scored as an amateur in California, and his professional advance was rapid. He soon became a member of James O'Neill's company, with which he was seen for two years in heavies and in juvenile leads, and in which he acquired thorough proficiency in the classical and romantic drama. His next engagement, with James Neil's Stock company in Cincinnati, was followed by a successful appearance as Count de Neipperg to Kathryn Kidder's Madame Sans Gene. Last season Mr. Keane starred jointly with Julia Stuart, his impersonation of Rudolf in Leah being highly praised by the Chicago press. During the Summer he made a series of hits with the Giffen Stock company at Denver. In his stock work Mr. Keane has displayed uncommon versatility, scoring, for example, with equal success in such exactly opposite roles as Marshall in Captain Swift and Claude Groves in A Southern Romance. He has been strongly recommended for his Claude Melnotte, Romeo, and other like impersonations. Last week Mr. Keane made a pronounced hit at the Grand Opera House, where he filled a special engagement in the leading role, Basil Nordeff, in Lost in Siberia.

NEW ENTERPRISE IN NEWARK.

The theatre now known as Jacobs' Theatre, Newark, N. J., will be under new management after the expiration of Mr. Jacobs' lease, and will be run under the new direction next season. It will be called the Neu Century Theatre, and O. R. Neu will manage it. Extensive alterations and improvements will be made in the house, and its bookings will be made by H. C. Kennedy, of the Gulick and Bennett enterprises. Mr. Neu's policy will be to play the very best of popular-price attractions, with occasional attractions of the highest class, for which the prices will be raised. This venture will change the complexion of theatrical affairs in Newark, and there can be little doubt that it will be highly successful.

MALICIOUSLY MENDACIOUS.

The other day the *Sun*—whose theatrical column is not only written in bad English, but is notoriously inaccurate and frequently deliberately mendacious, especially in matters directly or indirectly affecting persons with whom the *Sun's* dramatic editor has business and other relations—pursuing its policy of hostility to the charity of the dramatic profession, the Actors' Fund, drew a false comparison between the results of the Elks benefit on Dec. 8 at the Fifth Avenue Theatre and the previous Fund benefit at the Broadway Theatre on Nov. 10.

Of the Elks benefit the *Sun* said that the receipts were $2,000; that Mr. Daly gave a scene from A Runaway Girl because "he meant to show his disapproval of the Actors' Fund while aiding the other theatrical charity;" that the Fund benefit had been a "foreseen fiasco," and other lies equally characteristic and absurd.

A reporter of THE MIRROR called upon Adolph Bernard, assistant-secretary of the Actors' Fund, and showed him the *Sun* article. Mr. Bernard said:

The gross receipts at the Actors' Fund benefit, held at the Broadway Theatre on Nov. 10, were $1,918.22. The net receipts were $1,655.63, and the difference, $262.59, represents the entire expense of the performance. These are the exact figures that appear on our records.

There has never been a benefit given for the Fund under more unfavorable weather conditions than those which surrounded the last one. It took place in the midst of a blizzard, and illness prevented the appearance of one of the principal actors on the bill. But in spite of these obstacles the benefit was far more successful financially than many that have been given for the Fund in this and other cities under the most favorable conditions.

As for the non-appearance of various actors and actresses, I will say again what has already been said in THE MIRROR, that Joseph Jefferson was, as every one knew beforehand, too ill to go on, and instead sent a check for one hundred dollars; that Julia Arthur was not asked until the day before the benefit and could not prepare a scene in time, but signified her willingness to appear at some future time to aid the Fund; that Augustin Daly was not asked to assist in any way, and, finally, that the vaudeville actors and managers were not expected to help in this benefit, because they are to give one for the Fund in the Spring.

The reporter called on Arthur C. Moreland, who was chairman of the committee in charge of the Elks benefit at the Fifth Avenue Theatre. Said he:

The net receipts at the benefit on Thursday amounted to $1,400. The principal artists who appeared were the members of A Runaway Girl company, the Holly Tree Inn company, Anne Sutherland, the 'Way Down East quartette, Charles R. Sweet, Harrigan, the juggler, Wells and Loretta, Emma Brennan, Laura Burt, and the Sisters Molini. In various papers a number of players were mistakenly announced to appear who had not even been asked.

So much for this particular batch of *Sun* lies.

THE "PRINTING" EVIL.

Thomas H. Davis, theatrical manager, of this city, expressed himself vigorously the other day to a MIRROR reporter against the present system of bill-board and window advertising. Mr. Davis said:

"The method of advertising a theatrical attraction by printing in the windows and on the boards should long ago have become obsolete. It is a relic of a cruder age. I believe much better results could be secured through newspaper advertising at a comparatively small expense and with many advantages not now enjoyed. One of the advantages would be a cutting off of thousands of deadheads, the accommodation of whom cuts down the possibilities of profit disheartenigly. Once a deadhead always a deadhead. The present method has educated a deadhead public that never will pay to go into a theatre.

"Moreover, I believe that the existence of the popular-priced enterprise is threatened by this evil of 'printing.' Local managers do not seem to have any idea of the cost of printing to an attraction, and they have an exaggerated idea of its value. No matter how much is furnished to them, they still cry for more, and all they get means just so many deadhead tickets to provide for and the cutting down of possible profit, as well as the adding of expense to the combination. It has come to such a pass that the printing bills almost swamp a popular-price attraction not a notable money maker. The more printing there is displayed the less money the attraction is likely to play to. What good did printing do any of the shows on the road in the West during the recent severe storms? The window work was all frozen out of sight, and the bill-boards were covered with ice and snow, to say nothing of the fact that there was nobody on the streets looking for theatrical printing. Yet all the printing put out in the storm cost money, and the putting of it out brought to the theatres many deadheads. It is an abuse that must stop or be modified if there is to remain in the business any money for the combination manager, or, for that matter, for the theatre manager."

SERVICES OF THE DRAMATISTS CLUB.

Corresponding Secretary Charles Barnard of the American Dramatists' Club said the other day to a MIRROR man: "The club, for about a year, has tried the plan of inviting managers and stars wanting plays to address the secretary and to describe exactly what they want—whether material new or old. The secretary immediately informs the members, nearly one hundred in number, about the wants of applicants, with whom the members may communicate direct. One star has informed the club that her request has brought a perfect avalanche of replies, and that she is quite sure to find by this means a play to suit her requirements. There is no charge in any way for the service, which offers a good, legitimate way for stars, managers or stock companies to reach the representative writers of the country.

"Another service of the club has been rendered to local managers who have written often to ask whether certain touring companies held rights to play certain plays. We reply, referring to the Dramatists Club List. Printed forms are then used to acquaint registered owners of plays—in the club or out—with the fact that works are being played by companies named. If the companies are pirates the owner is enabled to take prompt action, and to warn local managers. If the productions are authorized, the local manager is so advised, and so the system works to the advantage of honesty either way. These transactions are, of course, confidential, and the play pirates may never know when detection and retribution are at hand. Information comes to the clubs from playgoers as well as from local managers."

PROFESSIONAL DOINGS.

Emma Brennan, whose picture is printed above, is known in private life as Mrs. John E. Ince, and in public life she is recognized as an actress of sterling and varied ability. A native of London, she arrived in this country a mere girl, and, being possessed of a fine voice and a thorough musical education, easily found employment on the stage. Early in her career she joined Minnie Palmer's company, and at the conclusion of a season with that star went to the Boston Theatre Stock company, and subsequently became a member of the celebrated Boston Museum company, with William Warren, Mrs. Vincent, and Annie Clarke. Leaving the Museum, she joined John Stetson's Comic Opera company, singing contralto roles with great success; and some time afterward, while in New Orleans with Selina Delaro, she sang the difficult role of Madame Angot with only three days' preparation, winning unstinted praise from the critics while rescuing her managers from a serious embarrassment. Before returning to the legitimate stage Miss Brennan filled several successful vaudeville engagements, her French songs being received with marked favor. She was in the original cast of Pudd'nhead Wilson at the Herald Square Theatre, and her performance of Meriky, the old negress, in A Southern Romance at the Fifth Avenue Theatre marked her as a character actress of unusual ability. She is now playing Madame Moulinet in Hotel Topsy Turvy at the Herald Square Theatre, and though the part is limited in its opportunities, Miss Brennan's unexaggerated art gives it a unique distinction.

Wednesday matinees will be discontinued at the Herald Square Theatre at the close of the run of Hotel Topsy Turvy.

Dainty candlesticks will be the souvenirs of the hundredth performance of Hotel Topsy Turvy at the Herald Square Theatre on Friday evening.

At Chicago, last week, Bobby Gaylor presented to James E. McDuff, who plays with him in McSorley's Twins, a handsome cane on which was a gold plate bearing this inscription: "James McDuff. Ability without conceit. Bobby Gaylor."

Harley Merry and E. J. Hassan have formed a combination to make elaborate productions next season. A printing concern is also interested and negotiations are pending with several stars to head separate companies.

The one hundredth performance of Sporting Life at the Academy of Music to-morrow evening will be commemorated by the presentation of silver napkin rings as souvenirs.

O'Connell and Mack are in their fourth week with Royer Brothers' Next Door and are making a hit with their act.

Horace G. Thrum and Minnie Miller, of Gayest Manhattan, were married at San Francisco 7.

Gay Rhea had a hemorrhage during a performance of her company at Atchison, Kan., on Dec. 10, but was able to resume her work the next day.

Vivian Bernard has received liberal donations for the children's Christmas tree fund from Jennie Kennark, John W. Albaugh, Jr., and Grace Mae Lamkin, of the Lyceum Theatre Stock company, Baltimore, and from James Neill, of the Neill Stock comptny, Cincinnati.

The Albany Police Board has instructed its officers to inspect the local theatres with a view to rigid enforcement of the police laws.

The Christmas number of the Baltimore *Telegram*, edited and arranged by Mrs. James Young and Irene Cook, is one of the handsomest and most enjoyable holiday issues of the year. A considerable portion of the paper is devoted to entertaining original matter about theatre folk.

Edwin Gordon Lawrence's company will lay off this week in Chicago, reopening at the Bijou in that city Dec. 25.

The November number of *Dramatic Studies* has been published by the American Academy of the Dramatic Arts, and contains the usual amount of interesting matter.

The Pond-Berlin Dramatic company will reopen Feb. 1, after a vacation of several weeks. The company will comprise fifteen people, presenting a repertoire including two new plays and one recently written by Frank Pond. A daughter was born on Dec. 1 to Mr. and Mrs. Pond (Lulo Berlin).

Howard Truesdell, who was severely injured at Binghamton, N. Y., on Oct. 29, has recovered sufficiently to be about, and will resume playing on Jan. 16.

Samuel S. Partello, a former stage-manager and leading tenor in prominent operatic organizations, is now assistant surgeon and field agent of the American National Red Cross, with headquarters in Havana. Mr. Partello has just arrived from Havana on important business relating to Cuban relief work.

The Gaillard-Roy company is reported to have closed on Dec. 15, at Pierce City, Mo.

Nellie Granville, late of the Gaillard-Roy company, joined Hoyt's Comedy company, at Topeka, Kan.

The Professional Women's League has sent the blind journalist, Marvin R. Clark, a substantial Christmas gift in the form of cash.

CURRENT AMUSEMENTS.

Week Ending December 24.

New York.

METROPOLIS (Third ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE BUTTERFLY BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), MRS and MR. RUSS WHYTAL IN VAGABONDIA.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE GIRL FROM PARIS.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), KNEISEL QUARTETTE CONCERT, Tues. Eve. Dec. 20.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE BOHEMIAN GIRL.
MURRAY HILL (Lexington Ave. and 41st St.), THE TICKET OF LEAVE MAN.
BROADWAY (Broadway and 41st St.), THE SORROWS OF SATAN—Announced for Dec. 21.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE LIARS—35 to 102 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), A DANGEROUS MAID—36 to 44 Times.
KNICKERBOCKER (Broadway and 38th St.), WILLIAM H. CRANE IN THE HEAD OF THE FAMILY—16 to 23 Times.
HERALD SQUARE (Broadway and 35th St.), HOTEL TOPSY TURVY—92 to 99 Times.
GARRICK (35th St. East of Sixth Ave.), ANNIE RUSSELL IN CATHERINE—66 to 73 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE, 125 to 132 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE BOY TRAMP.
BIJOU (1229 Broadway), MAY IRWIN IN KATE KIP, BUYER—49 to 56 Times.
WALLACK'S (Broadway and 30th St.), JULIA ARTHUR IN PYGMALION AND GALATEA, ALSO MERCEDES—A LADY OF QUALITY revived Dec. 22.
DALY'S (Broadway and 30th St.), ADA REHAN IN THE MERCHANT OF VENICE—35 to 42 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—119 to 126 Times; CYRANOSE DE BRIC-A-BRAC—56 to 62 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 34 to 41 Times.
THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—59 plus 25 to 32 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (812-814 Eighth Ave.), ISHAM'S OCTOROONS.
MADISON SQUARE (24th St. nr. Broadway), ON AND OFF—67 to 75 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAWNY OF THE WELLS—32 to 39 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), POUSSE CAFE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 M. to 11:30 P. M.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE VILLAGE POSTMASTER—Revival—42 to 49 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:30 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—99 to 106 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (125-132 East 14th St.), THE AMERICAN BURLESQUERS.
STAR (Broadway and 13th St.), CLARA MORRIS IN MISS MULTON.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (225-227 Bowery), THE GLAD HAND.
PEOPLE'S (199-203 Bowery), THE CHAIN OF DESTINY.
MINER'S (165-169 Bowery), IRWIN BROTHERS' BURLESQUERS.
THALIA (45-49 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).
PARK (283 Fulton St.), Closed.
HYDE & BEHMAN'S (330-332 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), THE CITY OF NEW YORK.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE DEVIL'S AUCTION.
UNIQUE (194-196 Grand St.), LANG'S OPERATIC BURLESQUERS.
THE AMPHION (427-441 Bedford Ave.), Closed
STAR (491-497 Jay St. nr. Fulton St.), FRED IRWIN'S MAJESTIC BURLESQUERS.
EMPIRE (101-107 South 9th St.), RENTZ-SANTLEY COMPANY.
COLUMBIA (Washington, Tillary and Adams Sts.), THE DUFF OPERA TROUPE IN THE GEISHA.
GAIETY (Broadway and Middleton St.), THE RUSSELL BROTHERS IN MAIDS TO ORDER.
LYCEUM (Montrose Ave. and Leonard St.).
BIJOU (Smith and Livingston Sts.), THE SILVER KING.
MONTAUK (265-267 Fulton St.), CHARLES COGHLAN IN THE ROYAL BOX.
MUSIC HALL (Fulton St. and Alabama Ave.), ROSE HILL FOLLY COMPANY.

AT THE THEATRES.

Harlem Opera House—Vagabondia.

Play in four acts, adapted by Russ Whytal. Produced Dec. 19.

Philip Leighton	Russ Whytal
Sir John Wayward	Frank Sylvester
Sir William Stout	S. C. Halpin
Captain Nancy	Henry R. Zahner
Steven Stray	Woodley Musson
Smelter	William McCready
Growler	William D. Gifford
Sledge	West Caldwell
Martin	Howard K. Jones
Lady Priscilla Archer	Cora B. Greene
Miss Perdita Wayward	Eugenia Van Zile
Clover	Florence Loux
Peggy	Margaret Hamilton
Rhoda	Jessie Morton
Barmaid	Gertrude Armstrong
Lady Daffodil Wayward	Mrs. Whytal

It is seldom that Harlem is favored with the first local production of a play. But last evening the theatregoers in the upper section of the city had the first view, at the Harlem Opera House, of Vagabondia, the new, or really new-old, play that Mr. and Mrs. Russ Whytal have made the vehicle for their present starring tour.

Vagabondia is an adaptation by Mr. Whytal of Waltz Phillips' play, Camilla's Husband. The adaptation has made the old play more consonant with modern stagecraft, though in the main the story is unchanged.

The Lady Daffodil Wayward has been betrothed by her guardian and uncle, Sir William Stout, to her cousin, Sir John Wayward. This is not to my lady's liking, for Sir John is not favored with her regard. So, on the eve of her wedding she, to escape the distasteful alliance, flies from town to seek some stranger who will marry her, place the alliance with Sir John beyond possibility, and, having been rewarded suitably, depart from her sight for evermore. At a wayside inn she finds, in Philip Leighton, the object of her quest. Leighton is a strolling painter, absolutely penniless, and, accompanied by a comrade, Steven Stray, is leading a vagrant's life, earning his bread—and drink, for which he has a passion—by doing odd tasks for landlords and others. When the Lady Daffodil arrives, driven posthaste, Philip is retouching the old sign of the Red Lion Inn. He overhears the lady's story of her mission, and offers himself. What matters it if he is married or no? The marriage will bring him a goodly sum in gold, and gold will bring him brandy—brandy, that he craves intensely. A church is hard by, and to it this strangely mated couple repair, to return man and wife, yet bound never to see one another again—unless the Lady Daffodil so wishes. But in Philip's heart there has grown in this short while an admiration for his beautiful, unexpected bride. And he does not take the purse that she would give him, but lets it fall to the ground, and, with his comrade, goes his way. Anon with a clattering of boots, comes Sir John in hot pursuit of his betrothed, only to find that the Lady Daffodil Wayward has outgeneraled him, and is no longer his bride-to-be.

Philip Leighton does not forget the Lady Daffodil; indeed, in thought she grows dearer to him each day, and causes the spark of his ambition, almost extinct through misfortune, to blaze again and stir him to new efforts, so that finally love finds the way, and the vagabond painter, no longer a vagabond, and the Lady Daffodil learn that by some strange chance the sudden marriage at the little chapel had brought together two beings that Providence or fate has destined for one another.

The times of a century ago, with the courtly manners and picturesque dress, always form an attractive setting for any story. In this case the story, albeit a bit lacking in action here and there, is daintily and prettily told, contains several scenes of real dramatic strength, and offers excellent opportunities to the actor, both in the leading and the lesser roles.

Mrs. Whytal as the Lady Daffodil Wayward seemed, in her old-fashioned gowns, to have stepped from some portrait by Sir Joshua Reynolds. Her playing of the character was most satisfactory. She was sweetly womanly, yet never lacking in force. Equally pleasing was Mr. Whytal, who, as Philip Leighton, played with admirable discretion at all times.

Frank Sylvester did excellent work as Sir John Wayward, as did S. C. Halpin as Sir William Stout. William McCready and Margaret Hamilton were capital as an itinerant tinker and his wife, and Florence Loux did well in an ingenue role and was applauded for a pretty dance. The other parts were handled adequately. The play was set tastefully and made a very favorable impression upon the audience.

The Geisha will be the bill next week.

Star—Miss Multon.

Clara Morris commenced her tour, under management of Frank L. Goodwin, at the Star Theatre last evening, when a large audience applauded her impersonation of Miss Multon. Few roles might be found better adapted to the present purpose of Miss Morris, and her performance earned frequent demonstrations of approval. The role is one far more suited to her requirements than was the work which she gave last season in vaudeville, and it is pleasant to remark that her voice is again strong and clear.

The actress has surrounded herself with an excellent company, William Beach giving a splendid performance of Maurice de Latour, F. C. Harriott playing skillfully as Doctor Osborne, and George C. Staley presenting a capital characterization as Belin. Emily Dodd was a competent Madame de Latour, Carrie Lee Stayle made a pronounced success as Arabella Osborne, while Juliette de Grignan and Nellie Prebble scored in the trying child roles. Lesser parts were capably enacted by Robert Whittier, Margaret Whittaker, and Mollie Revel.

The play was mounted adequately and went smoothly, except for occasional stumbling in the lines. It was an odd coincidence that offered a character called Maurice de la Tour at the Star last week in Devil's Island and Maurice de Latour this week at the same theatre. A Female Drummer follows.

People's—The Chain of Destiny.

The play presented at the People's Theatre last night, and which will run through the week, is a strong exciting melodrama called The Chain of Destiny.

While the title is new the plot dates back to a very old drama entitled The Courier. This was rewritten and called The Courier of Lyons, which in turn was made into Eustace Beaudin. The Chain of Destiny is a combination of them all with several fresh ideas of the adapter added. That the present form is satisfactory to lovers of melodrama was proved last night by the vociferous applause with which each situation was greeted.

Among the players Gustavus Clarke, who essayed the parts of Maurice Bertrand, the Government Courier, and No. 418 of the Prison Chave, deserves first mention and the greatest praise. Cecile Bertrand was well played by Barbara Barron and the minor characters were satisfactorily presented. The scenic effects were especially striking and the costumes were picturesque.

Next week Lincoln J. Carter's new melodrama, Remember the Maine, will be the attraction.

Murray Hill—The Ticket of Leave Man.

Tom Taylor's famous play, The Ticket of Leave Man, is the current bill of the Donnelly Stock company at the Murray Hill Theatre.

The production was made with the customary attention to detail characteristic of this organization. Robert Drouet gave an effective impersonation of Robert Brierly, and Emmet C. King was seen to advantage as James Dalton. William Redmund was capital as Hawkshaw. Hannah May Ingham as May Edwards, Dorothy Donnelly as Emily St. Evremont, Rose Beaudet as Mrs. Willoughby, and Sandol Milliken as Sam Willoughby all did excellent work. The cast also included Walter Allen as Milton Morse, Charles D. Waldron as Green Jones, E. T. Stetson as Mr. Gibson, Edwin Nicander as Maltby, and Herbert O'Connor as Brunton.

Next week, The Lights o' London.

American—The Bohemian Girl.

The Bohemian Girl was revived at the American Theatre last evening, and it was apparent from the liberal applause and frequent encores that the audience greatly enjoyed the performance.

Joseph F. Sheehan was seen to excellent advantage in the role of Thaddeus, and his singing of the various solos allotted to him aroused considerable enthusiasm. W. G. Stewart proved a capital selection for the part of Count Arnheim, and Frank Moulan also acquitted himself with credit as Florestein. E. N. Knight was amusing as Devilshoof.

Lizzie Macnichol sang and acted delightfully as the Gypsy Queen, and Adelaide Norwood was a competent Arline.

The large chorus had been thoroughly drilled and their ensemble work was of a high order of merit.

Souvenirs are to be distributed at the Christmas Eve performance next Saturday, when the Castle Square company will celebrate the three hundred and fiftieth performance of opera sung in English at the American.

Next week there is to be a spectacular revival of Lurline.

Third Avenue—The Boy Tramp.

Madame and Augustin Neuville revived The Boy Tramp at the Third Avenue Theatre yesterday, appearing in their original roles of Mildred Earlston and Jack Sharp respectively. The cast also included H. Percy Meldon as Alfred Earlston, H. P. Keene as Richard Earlston, Charles Merriman as Dole Palmer, C. W. Miller as Rev. Dr. Germaine, F. C. Wiebe as Teddy, John F. Clark as Pat Eiles, Kate Woods Fiske as Myra Wayne, and Lillian Barlow as Sally. The thrilling situations were received with demonstrative approval, and the performance ran smoothly from start to finish.

Next week, Alone in London.

Grand—Pousse Cafe.

Pousse Café, presented by Weber and Fields' traveling company, opened at this house last evening and won hearty applause. The burlesque has been somewhat shortened, but all the pleasing features are retained. The bright lines, catchy songs and funny situations pleased the audience immensely. Fred Hallen and Mollie Fuller head the company, and they made a hit in their sketch as well as in the burlesque. John G. Sparks, Jake Bernard, McAvoy and May, Harris and Felds, Dailey and Hilton, the Fransioli Sisters, and a large and efficient chorus helped the fun along.

Columbus—The Girl from Paris.

The Girl from Paris is the offering at the Columbus this week. Alexander Clark is still the principal fun maker, and the title-role is well cared for by Mamie Gilroy. Next week, The Rays in A Hot Old Time.

At Other Playhouses.

ACADEMY.—Sporting Life will have its one hundredth presentation to-night and valuable souvenirs will be distributed.

BROADWAY.—On Wednesday evening The Sorrows of Satan will be produced at this theatre.

BIJOU.—May Irwin continues her success in Kate Kip, Buyer.

CASINO.—A Dangerous Maid is still the attraction. On Friday evening the management will distribute souvenirs to celebrate the fiftieth performance.

DALY'S.—The Merchant of Venice, with Ada Rehan as Portia, is still attracting large audiences.

EMPIRE.—John Drew has begun his last week in The Liars.

FIFTH AVENUE.—The success of A Runaway Girl continues.

FOURTEENTH STREET.—The Village Postmaster still holds office here.

GARRICK.—Catherine continues at this house.

GARDEN.—The Christian continues its successful run here.

GRAND OPERA HOUSE.—Pousse Cafe is the attraction this week.

HERALD SQUARE.—Hotel Topsy Turvy began its final week last night, and on Friday the one hundredth performance will be given.

IRVING PLACE.—Im Weissen Roess'l is nearing the close of a very successful run.

KNICKERBOCKER.—William H. Crane in The Head of the Family is the attraction.

LYCEUM.—Trelawny of the Wells continues its run.

MANHATTAN.—The Turtle began its sixteenth week last night.

MADISON SQUARE.—On and Off is in the third month of its run.

WALLACK'S.—Julia Arthur continues for the first part of this week the double bill, Pygmalion and Galatea and Mercedes.

METROPOLIS.—This theatre will be closed this week in order that repairs may be made to the stage. It will reopen on Dec. 26 with On the Wabash.

THE LAMBS' CHRISTMAS GAMBOL.

The annual Christmas gambol of the Lambs occurred at the club house on Sunday evening. The rooms were crowded almost uncomfortably, and a capital programme was admirably given in a deep blue haze of tobacco smoke. About every Lamb in the neighborhood was present, and the entertainment was one of uncommon excellence. It began with a musical olio of carols and yuletide songs. Then there was a play, Aunt Jemima's Christmas, by Clay M. Greene, music by A. B. Sloane, in which Van Rensselaer Wheeler made a prodigious hit as an old man. Augustus Thomas read a play, Ignacio Martinetti danced and many others made up a great bill. Then Boy De Wolf Hopper appeared as Santa Claus, and pushed around Christmas presents for every Lamb in sight. Afterward there was "low jinks," much to eat, something to drink, and holiday rejoicing by all hands. The music was furnished by an excellent orchestra entirely composed of Lambs, and the gambol was one of the most successful in the history of the club.

P. W. L. AFFAIRS.

At the Literary Meeting of the Professional Woman's League, held at the rooms of the League yesterday, Truth, the metaphysical play produced in Boston last April, was read by its author, Caroline Crawford. Maida Craigen was chairman of the meeting. There will be no meeting of the League next Monday, but on Tuesday afternoon a special social will be held at Carnegie Hall, in honor of Mrs. William Tod Helmuth, President of the New York State Federation of Women's Clubs, and a member of the League.

MR. FRAWLEY'S DENIAL.

T. Daniel Frawley wires THE MIRROR from Salt Lake: "Please deny authoritatively the rumor that Blanche Bates has bought an interest in the Frawley company. The company is owned exclusively by me. Miss Bates has no managerial aspirations."

MUSICAL NOTES.

Dan Godfrey and his Grenadier Guards Band will leave London on Feb. 22 for another American tour.

The Women's String Orchestra, of New York, gave their first concert of the season at Mendelssohn Hall on Dec. 13, with Ovide Musin as soloist.

Mr. Bagby's second "musical morning" occurred on Dec. 12 at the Astoria, the soloists being Marcella Sembrich, Ovide Musin and Dr. Stenzel.

Willy Burmester, the violinist, made his American debut on Dec. 14 at Carnegie Hall at the second matinee concert of the Boston Symphony Orchestra, Franz Kneisel conducting.

ACTOR AND BIBLIOPHILE.

GEORGE W. THOMPSON.

Muttering Eugene Field's "Bibliomaniac's Prayer," a MIRROR man journeyed to Brooklyn one day last week to spend an hour with George W. Thompson and his books. In the doorway of the quaint little shop the ex-actor sat poring over a rare edition, wrapped up apparently in thoughts of black letter, illuminated title-pages and India paper.

"You are welcome to my treasure house," he said, "but before we go inside just take a look at the house itself. It is the one in which Seth Low was born, and is, perhaps, the oldest building in Washington Street. Come in and sit down at my desk. That inkstand, by the way, was once the property of Jefferson Davis. I was born in this city," continued Mr. Thompson, "in 1836, and made my first appearance at the old Chatham Theatre, in the capacity of super, when I was about fifteen years old. After a very short—but I must say, highly successful—engagement in this role, I went over to the old Broadway Theatre and appeared in small parts there for a season.

"The next year I was utility man at the Adelphi in Troy, and during the two following seasons was a member of the stock company at Barnum's Museum.

"In 1856 I played juveniles and heavies with a road company in the West—away out to Chicago and back. After this extended tour I settled down as leading man at the Bowery Theatre, and remained there until the house was destroyed by fire in 1866. At about this time I began collecting the books and curios that you see here, and every year I made it a point to add something of value to my bookshelves or cabinets. Of course, this was purely a recreation with me, as I was playing regularly. Immediately after the burning of the Bowery I joined Pastor, to play leads, and appeared with his company for three years. The next season I managed the Seavey Opera House here in Brooklyn.

"In 1870 I made a starring tour in California, 1871-1872 managed the Grand Opera House in St. Louis, in 1873-1874 managed the Leavenworth and St. Joseph circuit, and in 1875 took to the road again. During that season I played alternately German and Irish characters in my own play, Yacup, a four-act melodrama. Following that I was at Fox's, in Philadelphia, as leading man for one year, and then at the New National Theatre, in the same city, until 1878, when I returned to New York. My next engagement was to play Joe Saunders in Louis Aldrich's My Partner. After a long tour through the West and South we came to the Harlem Theatre, and during Mr. Aldrich's illness I played the star role.

"I cannot begin to think of the roles in which I appeared after that. I took part in Youth, at Niblo's, and had an engagement later in Bartley Campbell's Siberia. Then I put in nine seasons with Harry Williams in The Waifs of New York and The Bowery Girl, playing Dutch and Irish comedy characters.

"In 1895 my wife died, and I brought my collection to this place and went into business. As you see, I am still here with many of the old things around me. I think you have the entire 'story of my life' now.

"Oh, yes," continued Mr. Thompson in answer to a query from the reporter, "I have been an Elk for a great many years. In fact, I was one of the founders of the order, was the first Exalted Ruler, holding that office during 1868, 1869 and 1870, and since then have held every important official position in the organization. In that frame yonder are the badges of the first one hundred and twenty lodges. Next to them is a curio of some interest just now. It is a programme of the late Oakey Hall's extravaganza, Loyalina, produced in 1864 by Mrs. John Wood at the Olympia Theatre."

"You have quite an enviable reputation as a practical joker, Mr. Thompson."

The old actor smiled musingly. "I have made some big hits in such work," he answered. "Perhaps the 'snake joke' was the best of them, but you need not sharpen your pencil for that, my boy, because 'Biff' Hall made half a column of it in THE MIRROR seven years ago. Some time I'm going to hire a policeman to drag me up before 'Biff' in his Chicago justice shop. I'll plead guilty to everything and not disclose my identity until he has sentenced me. I think I'll reserve that for my last joke."

"How do you think the new productions compare with the old?" asked the reporter.

"There is no comparison. The plays nowadays are staged magnificently, sir. Why, I remember once when Laura Keene was putting on a new piece she came to us at the last rehearsal in great excitement, and said: 'Gentlemen, gentlemen, I beg you to do your best to make this a success. We will have to make it go because I've ventured $1,000 on the production!' That play was Our American Cousin, and you know how well it did succeed."

PRAISED ON EVERY HAND.

The Anniversary-Christmas Mirror a Model Publication.

Prominent Newspapers Throughout the Country Vie in Compliment—The Number Typifies Everything That has Made This the Leading Dramatic Journal—Personal Opinions—A Symposium of Commendation.

The success of the Anniversary-Christmas MIRROR has been unprecedented in dramatic journalism. Its sale since the day of publication has been remarkable. Some idea of the impression it has created throughout the country may be gained from the appended notices from leading newspapers and voluntary personal expressions from members of the dramatic profession and others who have enjoyed its perusal:

Always Honest and Fearless.

Rochester Democrat and Chronicle, Dec. 18.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a beautiful and artistic publication, of which THE MIRROR'S proprietor and editor has every right to feel proud. And the feature of it of which he should and doubtless does feel proudest is the long series of congratulatory letters received by him on the occasion of THE MIRROR'S twentieth anniversary. About everybody worthily prominent in the theatrical field, actors, playwrights, managers, critics, have here borne testimony to the worth of THE MIRROR and the value of its services to the dramatic profession. This series of letters constitutes a weighty indorsement of THE MIRROR'S course. THE MIRROR, from its first issue, has been a power for good in the theatrical world, always honestly and fearlessly upholding the highest standards of dramatic art and professional dignity. It has accomplished much for the benefit of the profession, and to-day occupies a position of influence that has never been attained by any other dramatic paper in the world.

A Valuable Number.

Detroit Free Press, Dec. 16.

THE NEW YORK DRAMATIC MIRROR'S Christmas special this year is also its twentieth anniversary number; and readers of it throughout the country will find it one of the most valuable contributions of its kind that the enterprise of the period has disclosed. It is a sumptuous volume of one hundred and twenty-five pages, finely illustrated and loaded with matter that not only professional people but "outsiders" must delight in. We are told, pictorially and otherwise, all about that noblest of professional charities, the Actors' Fund of America, and we are treated to a well written history of THE MIRROR, which incidentally is also a history of the American theatre for the corresponding period. The Professional Woman's League, the Actors' Order of Friendship, and the American Dramatists Club are handsomely exploited, and under the title of "The Dawn of a Great Career" is a valuable paper on the brief but meteoric career of Junius Brutus Booth in England, written by Mr. W. J. Lawrence. Stephen Fiske makes some interesting disclosures concerning the methods of the once notorious gang of blackmailers and assassins of character that flourished in New York a few years ago, and Elizabeth C. Winter contributes a capital story entitled "Yorick's Visit." The portrait gallery of this beautiful volume is the finest that editor Harrison Grey Fiske has ever put forth. The portrait of most importance, perhaps, is a full-page likeness of Edwin Forrest, reproduced for the first time from a daguerreotype owned by Frank G. Cotter.

Handsome and Complete.

Philadelphia Times, Dec. 18.

Handsome and complete as its nineteen predecessors have been, the twentieth anniversary number of THE NEW YORK DRAMATIC MIRROR far exceeds them in typographical beauty, extent, freshness and interest of reading matter, and above all in its immensity of pictures, the latter including some hundreds of photographic reproductions of the best-known stage people, dramatic authors, managers and others prominently connected with the nation's theatres, past and present. Altogether, the issue is not only a credit to the management of THE MIRROR, but an honor to American art and journalism.

A Champion of Dramatic Art.

Philadelphia North American, Dec. 17.

The Christmas MIRROR has just reached me, resplendent in a holiday dress of particular charm and fitness. With this issue THE MIRROR celebrates its twenty-first birthday, though in the case of this contemporary the usual order of things has varied greatly, and THE MIRROR has done man's work of no small value in the cause of a pure and uplifting dramatic art from the day of its birth. The holiday number is a credit to the management and to the profession, and deserves a prominent place on the library table.

Deserves Its High Position.

Philadelphia Inquirer, Dec. 18.

The Christmas MIRROR is out. It is a volume of over a hundred pages and each one scintillates with the brightest efforts of artists and writers on theatrical matters. It is, in fact, the most elaborate dramatic publication ever attempted in this country, and reflects great credit on Mr. Fiske and his coterie of able writers. The volume celebrates the twentieth anniversary of the paper and illustrates the great success that has followed the venture. THE MIRROR is to-day unquestionably the authority on matters dramatic and is deserving of the high position it occupies in the profession. The acme of beauty is reached in the Christmas MIRROR.

A Remarkable Journal.

Providence Telegram, Dec. 18.

The most elegant and elaborate publication devoted to the propagation and maintenance of the dramatic art ever seen in this country is the Christmas edition of the popular DRAMATIC MIRROR, now out for readers. The number is a remarkable specimen of up-to-date typographical ingenuity. It is faultless and admirable in that respect. It is loaded with interesting miscellany, apt illustrations, pictures of well-known theatrical folks, etc., and as usual one of the salient merits of the book is the original character of its stories and sketches, all of which are written by familiar people. THE MIRROR for years has been considered the greatest dramatic organ in America, both by the theatrical and the newspaper profession, and in this splendid exemplification of its resources and enterprises it achieves a new triumph. Editor Fiske has much to feel proud about, for the Christmas MIRROR marks the twentieth anniversary of the periodical.

A Remarkable Theatrical Journal.

Boston Journal, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR, which was issued last week and which also commemorated the twentieth anniversary of the founding of the paper, was a most elaborate affair. It was full of many half-tone pictures of persons and things, replete with all sorts of information regarding stage matters, and was altogether a remarkable specimen of theatrical journalism. Indeed, there was so much to it that one was thankful that the Christmas MIRROR comes but once a year.

A Marvel of Beauty.

Boston Post, Dec. 14.

The Christmas number of THE DRAMATIC MIRROR is out, and it is a marvel of beauty, both as regards letterpress, illustrations and reading matter contained. It marks the twentieth anniversary of this publication, which under its present able management is recognized as the leading theatrical journal of the country.

Surpasses Its Predecessors.

New York Clipper, Dec. 17.

The Christmas and twentieth anniversary number of THE DRAMATIC MIRROR has been received. It is a handsome publication of about one hundred and twenty pages, well printed upon fine paper. The cover, which presents a picture of a dancing girl, is of excellent design and harmonious blend of delicate colors. It is striking and attractive and is a fine example of modern illustrative and decorative art. Among the illustrations which adorn the pages are many portraits of well-known professionals, pictures pertaining to the Actors' Fund of America, the Professional Woman's League, the Actors' Order of Friendship, the American Dramatists' Club and the editorial and publishing departments of THE MIRROR. The reading matter is interesting, and altogether the number surpasses any of its predecessors.

It Is a Wonder.

Spirit of the Times, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR, on the news stands this week, is the most magnificent issue of a dramatic paper ever published. It contains 128 pages of contributions from distinguished professionals and artistic illustrations. Some of the special features—the reproduction of the daguerreotype of Edwin Forrest, for example—are worth more than the price of the whole paper. It is a wonder.

In Gorgeous Panoply.

New York Tribune, Dec. 14.

The Christmas number of THE DRAMATIC MIRROR is at hand, in more than its usual gorgeous panoply. It has a handsome cover, designed in the manner of a poster. It is an anniversary number, the paper having been founded twenty years ago. A considerable part of the issue is devoted to the history of the paper, which forms at the same time a substantial history of the local stage for the same period. There are many handsome illustrations, including numerous portraits of prominent actors of the present time.

Maintains Dignity and Purpose.

New York Home Journal, Dec. 14.

The Christmas DRAMATIC MIRROR for 1898 celebrates the twentieth anniversary of this journal, which maintains its dignity, its purpose and its interest. Matters of the stage and the drama in all countries receive in its columns critical attention, and in this especial number there is a rich budget of entertaining literary material with profuse illustration.

Reflects the Greatest Credit.

New York World, Dec. 16.

The anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR is now on the news stands. In typographical excellence and the interest and value of its news contents it reflects the greatest credit upon its editor, Harrison Grey Fiske, whose earnest efforts in behalf of the profession are universally recognized.

It Is a Thing of Beauty.

St. Louis Chronicle, Dec. 18.

The twentieth anniversary edition of THE NEW YORK DRAMATIC MIRROR, just out, is a thing of beauty, and consequently a joy forever. Its art work is excellent and its features bright. The book is a valuable addition to any one's library.

Replete with Good Things.

Elmira Gazette, Dec. 15.

THE DRAMATIC MIRROR is out with its Christmas edition, and it is one of the handsomest numbers ever received in Elmira. It is replete with good things in the dramatic world and its pages are embellished with handsome half-tone cuts of well-known actors and actresses. A feature of the number is the publication of the likenesses of all THE MIRROR'S correspondents, and among them may be seen that of J. Maxwell Beers, of this city.

A Complete Album of the Stage.

Buffalo Express, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR commemorates the twentieth anniversary of the founding of THE MIRROR and is in the van of the holiday publications. Its splendidly colored cover holds 124 pages devoted to the art and the profession. Every page is illustrated, and the number is a complete album of the stage and a history of its events during the last fifth of a century.

Especially Attractive.

Buffalo Courier, Dec. 18.

Each season THE NEW YORK DRAMATIC MIRROR issues a Christmas edition which is much finer in all respects than that of the preceding season. This year's MIRROR is no exception to the rule, and is made especially attractive because it commemorates the twentieth anniversary of the founding of that paper.

This number, as have all numbers in the past few years, contains much that is of a historical nature concerning the stage and the dramatic profession. It also has many pictures done by some of the cleverest artists now engaged in illustrating the higher class of magazines. The portraits of different prominent members of the profession are always made a feature of this Christmas number, and this year's collection is a larger and better one than ever yet shown. Among the many are those of the faces of several leading actors and actresses who are well known socially as well as professionally in Buffalo.

The always interesting reading matter is, of course, found in the pages of this excellent publication and includes poems, short stories and reminiscences by stage folk. Two features of this year's issue are new. One is a collection of the portraits of the large army of MIRROR correspondents in this country, and the other is facsimile autograph congratulatory letters to the editor, Harrison Grey Fiske, from people prominent on the stage.

It Takes High Rank.

Albany Express, Dec. 15.

Among the Christmas numbers of the year that of THE DRAMATIC MIRROR takes high rank. To members of the dramatic profession and to all interested in plays and players it will be found of much interest. This is also an anniversary number in celebration of the paper's twentieth birthday. THE MIRROR has long been regarded as the first dramatic paper in the country and it deserves great success. Two former Albanians, James A. Waldron and Townsend Walsh, are connected with it, the former as managing editor.

Invariably on the Right Side.

Philadelphia Ledger, Dec. 16.

Each year sees some advance in the art of printing, and especially in the printing of pictures. This year's Christmas number of THE DRAMATIC MIRROR is one of the most beautiful exemplars of the art. From cover to cover it is typographical perfection, the matter in it is most interesting, and the portraits and pictures which adorn the 124 pages are all, without exception, beautifully and artistically executed. The number is intended to celebrate THE MIRROR'S twentieth anniversary, and some dozen pages are devoted to the publication of letters of congratulation from authors, critics and prominent members of the theatrical profession all over the country and on both sides of the Atlantic. There is a practical unanimity of feeling in these felicitations, which are aptly expressed in the letter of Mr. William Winter, the well-known critic of the New York *Tribune*, who says: "The one fact which I should especially wish to emphasize is that, as to every point involving the welfare of the stage, THE DRAMATIC MIRROR has invariably been arrayed on the right side. . . . It has worthily earned its right to be considered the representative journal of the dramatic profession in America."

A Splendid Specimen.

Baltimore American, Dec. 19.

One of the handsomest holiday editions of the season is that of THE NEW YORK DRAMATIC MIRROR, in which is also celebrated the twentieth anniversary of the journal. Among the congratulatory letters, which comprise writers prominent in literature and the drama, is one from William Winter, complimenting the editor, Mr. Harrison Grey Fiske, on the prosperity of his journal and its services to the drama, particularly in its successful work for the cause of dramatic copyright, culminating in the passage of a national anti-piracy law by Congress. The history of the paper from its foundation, in 1879, is given, with illustrations. THE MIRROR contains an interesting and varied quantity of reading, including stories, poems, essays and recollections from prominent contributors, ranging from "grave to gay, from lively to severe," and is profusely illustrated. The portraits are very fine in execution, a specially interesting one being an excellent full-page picture of Edwin Forrest, reproduced for the first time from an old daguerreotype. As a whole, the number is a splendid specimen of artistic and literary work, and is valuable for the amount of information contained in its pages. The cover is beautiful in coloring and odd in design, representing a smiling Christmas poster girl.

An Excellent Publication.

Boston Courier, Dec. 18.

THE DRAMATIC MIRROR celebrates its twentieth anniversary by appearing in a most attractive magazine form, in which the story of THE MIRROR is given from its earliest days. The illustrations are many and up to date. An excellent publication in every respect.

Fearless, Accurate, Concise.

Toledo News, Dec. 17.

The twentieth anniversary number of THE NEW YORK DRAMATIC MIRROR has reached our desk, and is a gem, both from a literary and typographical point of view. Its fearless editorial attitude, its special articles dealing with dramatic questions, and the accuracy and conciseness of its news departments, has accomplished much since the inception of its efforts to advance the theatre and dramatic art. Editor Harrison Grey Fiske has been showered with congratulatory letters from eminent actors and critics during the past week. May THE MIRROR prosper ever!

The Best of Theatrical Journals.

Buffalo Commercial, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR, which is also the twentieth anniversary number of that best of theatrical journals, is a superb achievement, of which Mr. Fiske and his associates may well be proud. It has a wealth of illustrations and portraits, and its literary features have probably never been equaled by any similar publication in America. The story of THE MIRROR is also told in detail. The number is not exclusively devoted to stage topics, and there is much to interest the general reader. The *Commercial* takes the occasion to congratulate THE MIRROR on its great and well-earned success, and extends best wishes for its continued prosperity.

A Beautiful Effort.

Toledo Blade, Dec. 17.

The Christmas number of THE MIRROR, which also celebrates the twentieth anniversary of that paper, is a most beautiful effort in the newspaper line. The cover is emblazoned with a dancing girl, by F. Richard Anderson, and is full of life and dainty in coloring.

The history of THE MIRROR, which is given among the other interesting articles in this number, is of special importance as interwoven in its annals is the history of the stage in America for the last twenty years. The paper is full of half-tones of the prominent actors and actresses, and it will prove a very valuable addition to one's dramatic reference library.

Personal Expressions.

From a multitude of personal congratulations the following are taken:

CHARLES E. EVANS: "The Christmas MIRROR is remarkable for its good reading, splendid typography and artistic illustrations."

JACOB LITT: "The Christmas number of THE MIRROR is, in every respect, one of exceptional attractiveness. Pictorially, it is a delight to the eye, while its literary features well repay careful perusal."

W. D. MANN: "The Christmas MIRROR is something of which every member of our profession should feel proud. It's instructive, artistic, and comes as near being a representative theatrical publication as I have ever seen."

T. HENRY FRENCH: "A great number. I haven't had the time to read it all as yet, there is so much in it that one must read and it will last a long time."

J. DUKE MURRAY: "I have enjoyed keenly every page of the Christmas number of THE MIRROR. Unquestionably it is the finest publication of the kind ever issued."

SMYTH AND RICE: "Too much cannot be said in praise of the Christmas MIRROR. It surpasses all former holiday issues of THE MIRROR, which is saying a great deal."

ANDREW A. MCCORMICK, manager Broadway Theatre: "I have taken great pleasure in glancing over the pages of the Christmas MIRROR, and I must say that it is an exceedingly bright and interesting number. The special articles and illustrations are all of the highest order of literary and pictorial excellence. I always look forward at this time of the year for the coming of the Christmas number of THE MIRROR as one of the most enjoyable treats of the season."

CHARLES BARNARD: "It is truly a remarkable number—a most complete and exhaustive realization of a splendid project. Its admirable gathering together of literature upon almost every subject interesting to American theatrefolk and theatregoers is wonderful. I have been interested especially in the able articles upon the various societies and clubs associated with dramatic work—these alone make the number one to be carefully cherished as a valuable book of reference."

BUSINESS-MANAGER VAN BUREN (the Hyperion Theatre, New Haven): "It is the finest dramatic journal I ever saw."

H. S. TAYLOR: "The Christmas MIRROR is the greatest dramatic publication ever issued in the history of the stage. From a literary standpoint it excels any publication of its kind ever put before the American people."

LEOPOLD JORDAN: "I consider it the handsomest specimen of theatrical journalistic enterprise I have ever seen, either in this country or in England. It is artistic, instructive and entertaining."

HARRY P. MAWSON: "It is a very fine number and a great credit to the dramatic profession, of which its editor is such a valiant champion."

JOHN A. STEVENS: "It is simply gorgeous, and Mr. Fiske deserves eminent success for his enterprise."

JOHN T. FYNES (Proctor's Twenty-third Street Theatre): "The Christmas MIRROR certainly compels the fullest admiration of those who are familiar with typography in its highest branches. It is an edition which reflects only the greatest credit on those concerned in its publication. The vaudeville department, it is pleasant to note, seems to have achieved worthy prominence, and that is eminently gratifying to the vaudeville manager."

J. AUSTIN FYNES: "Like good wine, the Christmas MIRROR improves with age. This year's issue is a marvel of good taste and good literature."

PAUL WILSTACH: "I beg to congratulate you on THE MIRROR'S happy anniversary and the magnificent edition of your always splendid paper which commemorated it. That THE MIRROR has outstripped THE MIRROR is the strongest superlative that there appears to offer."

H. A. DU SOUCHET: "I have read the CHRISTMAS MIRROR almost from cover to cover and I enjoyed every page of it. The record of the stage for twenty years is not only interesting, but of very great value to collectors of theatrical data. THE MIRROR is the only dignified organ of the profession that we have in America, and, as such, it merits the heartiest support of every one connected with the theatre."

EMERINE CAMPBELL: "I must congratulate you on your wonderful holiday number."

J. EDWIN LEONARD: "The survival of the fittest! No Christmas number of any periodical has ever equaled and none will ever surpass it. I hope to live to see the fortieth anniversary."

EUGENE ROOK, Youngstown, O.: "It is great."

OGDEN WARD, Boston: "A crowning glory of a twenty years' career.

EX-JUDGE A. J. DITTENHOEFER: "My sincere congratulations on the twentieth anniversary of the establishment of THE MIRROR. The Christmas number is a most beautiful edition."

"AUNT LOUISA" ELDRIDGE: "It is indeed a wonderful number—beautiful to look upon. Every picture is a perfect portrait of the person represented. I know I shall enjoy reading every word of its bright stories and useful information. Permit me to congratulate you and wish for continued success."

JOSEPH BYRON: "Inclosed please find check for my advertisement in the Christmas MIRROR. I am proud to have my advertisement in such a beautifully executed publication."

CHANNING POLLOCK, dramatic editor Washington *Times*: "My congratulations on that marvelous achievement—the Christmas MIRROR."

A. E. LANCASTER: "The appearance of such a magnificent Christmas number is itself a better guarantee of what THE MIRROR purposes to do than are the accumulated compliments of its friends."

GERALD GRIFFIN: "I left my copy on the train, and bought another one right away. Now I want some more. That's about the highest praise that could happen, I think."

JANE MARLIN, New Haven: "A splendid number from cover to cover."

WILLIAM HAWORTH: "I have only had time to glance through the paper, but that suffices to guarantee several days' reading. I trust the New Year may be one of many prosperous years to follow for THE MIRROR."

JOSEPH G. SPARKS: "I have read it with interest. It's unfair to call it a paper—it is a book, and a very good book at that."

E. D. PRICE: "It was conspicuous, even above its predecessors, in point of being uncommonly well written and artistic in illustration. THE MIRROR deserves well of the profession which it so worthily represents."

FRANK L. PERLEY: "It is an expression of journalistic enterprise on as high a plane of art as the profession it so nobly represents."

LORIMER STODDARD: "It is a fine and interesting number and most artistic."

FRANK G. COTTER: "It certainly excels all previous numbers in general interest, covering a broader field and appealing to those in every branch of the profession. It deals with matters of almost vital importance to players and many of the articles should not only be read but studied by them."

W. W. MANSFIELD, Baltimore: "Accept my congratulations. Candidly speaking, it is the best yet."

FELIX MORRIS: "I congratulate you most sincerely on your Christmas number and on the successes of the past. All good wishes for the future."

THE VAUDEVILLE STAGE

"THE LITTLE MAGNET."

LOTTIE GILSON.

The above picture of Lottie Gilson was made from her latest photograph, and it shows that "The Little Magnet" has lost none of the attractiveness which has made her one of the most successful and popular soubrettes on the American stage. Her name is better known to the general run of theatregoers than those of some of the greatest operatic stars, because she sings songs which appeal directly to the hearts or the sense of humor of the people in her audiences.

She is possessed of an abundance of that strange quality called magnetism. This, combined with her great natural talent, enables her to score hits with songs which in the hands of others fall flat. Many of the songs which have attained great popularity in the past few seasons were brought into prominence through her efforts. "Mother Was a Lady" and "She Was Bred in Old Kentucky" are notable proofs of Miss Gilson's ability in the matter of popularizing a song.

For several seasons Miss Gilson was one of the leading features of Weber and Fields' Own company. This year she is the star of Fields and Lewis' Broadway Burlesquers, with which she has scored a tremendous hit. Her new repertoire of songs includes "Military Mollie," "She Was Bred in Old Kentucky," "Just One Girl," and a new waltz song by Max S. Witt, called "Nonie," which promises to be a great hit.

Miss Gilson may be starred by Fields and Lewis next season in a farce-comedy. She will be supported by a cast of popular performers.

THEATRES AND MUSIC HALLS.

Harlem Music Hall.

The bill includes Favor and Sinclair, Patrice, Nellie Burt, Adelina Roattino, the Willet and Thorne Farceurs, Patterson Brothers, Gilbert Girard, Fox and Foxie, and the Irish Comedy Four.

Koster and Bial's.

Manager Alfred E. Aarons announces the opening of the regular Winter season and presents a bill including European novelties and American favorites. The newcomers are the Allison Troupe of seven acrobats; Marzella, "Queen of the feathered world," who has a collection of over two hundred trained birds of every species, size and plumage, and Ida Heath, singer and transformation dancer, who comes direct from the Empire, London. The others on the bill are Josephine Sabel, comedienne; Willy Ozeolo, equilibrist; the Pantzer Brothers, head-balancers; Virginia Aragon, wire performer; the Dartos, French dancers, and Monroe and Mack, comedians.

Tony Pastor's.

Gertie Cochran, the mental wonder, is the feature of Mr. Pastor's bill this week. The others are Johnson, Davenport and Lorella, comedy acrobats; Ward and Curran, comedy duo; Carrie Scott, comedienne, assisted by Baby Monk; the Sisters Elinore, in a new sketch called Her Daughter's Friend, written for them by George M. Cohan; George H. Fielding, comedy juggler; the Morello Troupe, acrobats; Murray and Alden, in a sketch called A Personal Affair, written by James Thornton; Fostelle and Emmett, musical act; Byron and Blanche, comedy duo; Annie Wilmuth, vocalist; Clifford and Hall, comedy duo; Smith and Blanchard, singers and dancers, and the Sisters Revere, dancers.

Keith's Union Square.

Louise Thorndyke-Boucicault and Howard Kyle present a comedietta called A Proper Impropriety. The others are Al. Leech and the Three Rosebuds, in Their First Lesson; Filson and Errol, in a new sketch; Charles T. Aldrich, comedy juggler; George Thatcher and Ed Marble, comedians; Ed Latell, musical comedian; the Brothers Damm, acrobatic comedians; Will M. Cressy and Blanche Dayne, formerly of The Old Homestead company, in a new rural sketch; Louise Truax, whistler; Fred Valmore, mimic; Dan and Bessie Kelly, comedy duo, and Bessie Searle, vocalist. The biograph is a permanent feature.

Pleasure Palace.

Marshall P. Wilder, who is one of the biggest cards ever captured by General Manager Fynes, is the star of the bill. The others are Grace Huntington and her own company in Checkmate; Lafayette, mimic; Reno and Richards, acrobatic comedians; Harry Edson and his dog; Cyr and Hill, duettists; McWatters and Tyson, comedy duo; A. D. Robbins, trick bicyclist; the Goolmans, musical experts; Laura Bennett, comedienne; Weston and Yost, comedians, and Hodgkins and Leith, in a rural sketch.

Weber and Fields' Music Hall.

The success of Hurly Burly, Cyranose, and The Heathen, with their all-star casts, warrants their continuance. In the olio this week are Larry Le Roy, a phenomenal jumper, and the Valdares, bicyclists.

Proctor's.

Helene Mora, the great contralto; McIntyre and Heath, in their Georgia Minstrels sketch, and Lillian Burkhart, in the comedietta Extravagance, are the stars of a remarkably fine bill, which includes Hayes and Lytton, in George M. Cohan's sketch A Wise Guy; Canfield and Carleton, comedy duo, in their new sketch; Montgomery and Stone, comedians and dancers; Millie Rhoda, fire dancer; the five All Brothers, acrobats; the Ba-Vans, acrobats; Lucy Nelson, bird warbler; Emerson and Scharf, banjoists; Vinnie De Witt, musician; Deaves' Marionettes; William Baylis, Jr., 'cellist; Sam Burt, ladder performer, and Leonzo, comedy juggler.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesques, first part and living pictures are accompanied by the McCarthys, James Irwin, Fanny Lewis, the Marinellas, and Marion and Vedder.

MINER'S BOWERY.—Irwin Brothers' Burlesquers return with the Street Arabs Quartette, Sidney and Von Tilzer, Thomson and Carter, Scott and Wilson, Carver and Black, Merrill and Newhouse, and Lillian Waltone. Isham's Octoroons follow.

LONDON.—Weber and Fields' Glad Hand company present that successful travesty along with an olio introducing Douglass and Ford, Halliday and Ward, Post and Clinton, Fields and Wooley, and Manning and Weston. The Rentz-Santley company follow.

MINER'S EIGHTH AVENUE.—John W. Isham's Octoroons offer the bill for the week.

OLYMPIC.—The Butterfly Burlesquers have moved up town for a week in Harlem.

DEWEY.—Bryant and Watson's American Burlesquers are here this week. The company includes W. B. Watson and Jeannette Dupré, in their farcical sketch; Leslie and Curdy, Perry and Burns, the Monroe Sisters, Mildred Murray, and others. Two burlesques and an olio make up the bill.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The usual large houses applauded Ross and Fenton, Weber and Fields, John T. Kelly, David Warfield, Peter F. Dailey, Fay Templeton, the Beaumont Sisters, Frankie Bailey, the Angeles Sisters, Bessie Clayton, Josephine Allen, Bonnie Maginn, "Stubby" Ainscoe, and the merry chorus girls, who all appear to such advantage in the burlesques Hurly Burly, Cyranose, and The Heathen. The Pantzer Brothers, head-balancers, and Mlle. Esmeralda, wire performer, entertained the early comers in a pleasing way.

DEWEY.—The Rentz-Santley Novelty and Burlesque company, under the management of Abe Leavitt, gave an excellent entertainment to large audiences. The bill opened with a patriotic burletta called Yankee Dewey Dandy, in which Lottie Elliott, Charles Robinson, the Sisters Engstrom, and others took part. This was followed by an olio in which the bright and clever Sisters Engstrom were easily the best feature. Van Leer and Barton, Charles Robinson, Johnson and Gorman, the Walker Sisters, Marion and Vedder, and Richard Ward also contributed good specialties. The entertainment closed with a burlesque in three scenes called A Night's Frolic, in which the entire company distinguished themselves. There is plenty of bright music, which was pleasing, and a large amount of vulgarity, which was depressing.

TONY PASTOR'S.—Jennie Satterlee and her company presented for the first time in vaudeville a farce by C. W. Turner, called Who's Safe. The plot concerns a lawyer who has a jealous wife and a pretty typewriter. In order to avoid trouble he has a red electric light over his office door which glows every time any one enters at the street door. When this occurs he puts the pretty typewriter into a big safe. His wife comes in and stays so long that the typewriter is nearly smothered. In order to spy on her husband the wife disguises herself as an Irish scrubwoman, and in this way manages to watch the billing and cooing of her husband and his fair clerk at close range. When things are growing warm the red light glows and the lawyer throws both women into the safe. There is a sound of great scuffling, and when he releases them the poor typewriter appears in a sadly battered condition and the triumphant wife confronts the guilty husband with a gleam in her eye which means an immediate divorce and large alimony. The sketch is full of good lines and business, and Miss Satterlee is to be congratulated on the possession of so excellent a bit of vaudeville property. She is very amusing in her Irish character and scored a decided hit. Anna Thornton as the typewriter, George Brennan as the lawyer and James Morton as a fresh office boy were excellent. Sydney Grant and Miss Norton were the second headliners, and although this was their first appearance at Pastor's they made a big hit at every performance and are likely to play many return engagements. Miss Norton was as successful as ever in her monologue, and Mr. Grant's imitations were heartily applauded. Harry C. Stanley and Adele Jackson were also newcomers to this house, and judging from the applause which greeted their efforts they made a decidedly favorable impression. Their sketch, Before the Ball, is brimful of laughs, and the impersonations by Mr. Stanley were greatly enjoyed, as was Miss Jackson's singing of some up-to-date selections. Margaret Webb, charming and sweet as ever, sang some songs which were neither too classical nor too common, and was repeatedly encored. Her rendition of an Ave Maria to the air of the intermezzo from Cavalleria Rusticana was especially good. Pitrot, the globe-trotting mimic, gave his impersonations of famous men, all of which won applause. El Zobedie, the phenomenal contortionist, presented his great equilibristic act with much success. Bosaire, the graceful and accomplished wire performer, was one of the most pleasing features of the programme. The feats performed by this artist are original and neatly executed and the audience expressed its approval by plenty of applause. McWatters and Tyson also scored heavily in their sketch, The Dressing-Room. Gorman and Proctor, Mlle. Carrie, the three Westons, the Casino Comedy Four, Vera King, and Artelle's dog circus were also in the bill.

KEITH'S UNION SQUARE.—Mason Mitchell was the star of the bill and scored a tremendous success in his splendid description of the battle of San Juan, in which he took part as a Rough Rider. Mr. Mitchell's fine appearance and delivery took the large audiences by storm, and he was constantly interrupted with the heartiest applause. It is a real pleasure to listen to Mr. Mason's recital of the story of the great battle, and people can get a clearer idea of just what happened from his description than they could by reading all the newspaper accounts ever printed. In addition to this, his talk is practical and he gave the Government some good advice in regard to the future equipment of the army, which met with the emphatic approval of his hearers. James Horne and his clever little company played a return engagement in An Awful Fix. Mr. Horne is a thorough artist, and his work in this entertaining play is delightful. He has improved it in many respects since it was last seen here, and the result is apparent in the great increase in the number of laughs. Mr. Horne is a welcome addition to the list of vaudeville stars. He was ably assisted by Ella Craven, Beatrice Foster, and Frederick Murray. One of the big hits of the bill was the bright sketch of Hilda Thomas and Frank Barry. Miss Thomas has no equal in her peculiar line, and the hearty applause which followed her various imitations was ample evidence of the high regard in which she is held by the patrons of Keith's. Frank Barry assisted her as effectively as ever, both as actor and pianist. Filson and Errol scored heavily in George M. Cohan's sketch, A Tip on the Derby. It is very funny. Ethel Levy won hearty encores for her rendition of "Who Says a Coon Can't Love?" and "I Guess I'll Have to Telegraph My Baby," in which she gives a good imitation of McIntyre and Heath. A special feature of the bill was a bicycle race on a new style home-trainer by Charles W. Miller, who won the recent six days' race at Madison Square Garden, and Frank Waller, who came in second. "Baby," a little horse, ridden by General Vara Del Rey when he was shot at El Caney, and which was a particular pet of the Seventy-first Regiment, was exhibited. Lew Hawkins, Paulton and Dooley, Howley and Leslie, Florence Moore, Bates and Bates, Bartelmas, and Mabel Francesca were also in the bill. Some new views were shown on the biograph.

KOSTER AND BIAL'S.—Josephine Sabel was warmly welcomed on her reappearance last week, and scored an immense hit in her new repertoire of up-to-date songs. She sings with the unction, vivacity and chic which invariably characterize her work and won repeated and well-deserved encores. Her new coon song, "My Baby's Mighty Warm," made a decided hit, and "The Soldier's Queen" and "'Tis Always You" were no less popular. Nilsson's Flying Ballet was another good feature of the programme. The young women floated through the air gracefully, and the calcium effects were well managed. The Dartos continued to present their sensational dances, and were generously applauded. Virginia Aragon's difficult feats on the high wire won the hearty admiration of the audiences. Monroe and Mack cracked some new jokes and made the hit they have been making for many weeks past. Servais Le Roy presented some sleight-of-hand tricks as well as two very elaborate illusions. His trick with the live ducks is quite well done, but the illusion in which he appears to cremate his assistant was patent to any one. Willy Ozeola, Jane Delorme, and the Four Abras continued their engagements, and the Glissandos opened the entertainment in their well-known specialty.

PROCTOR'S.—Isabelle Evesson made her second appearance in vaudeville, this time as a full-fledged star, in a new comedietta by John Saunders, called Winifred's Husband. The story concerns a young woman who is under the direction of a guardian, and who chafes under the restraints he imposes on her. She is to be freed from his supervision as soon as she is married, so she decides to adopt a plan suggested by her maid and pass off some stranger as her husband for a few minutes until she has obtained a paper from her guardian transferring all of the property in his charge to her. A city directory canvasser happens in just in time. She explains her plan, and he agrees to pretend to be her husband. He is an exceedingly fresh young man of unprepossessing appearance, but in spite of that she introduces him to her guardian as her husband. The guardian leaves the house in disgust, and then the directory canvasser refuses to leave. The young woman is at her wits' end, but she luckily finds a letter he has dropped which identifies him as an ex-convict, so, with a threat of calling the police, she gets rid of him. Immediately afterward she is made doubly happy by the receipt of a telegram announcing the arrival from Europe of a young man whom she is shortly to marry and the curtain falls on an expected wedding. The piece is interesting and well written, and contains some very bright lines and situations. Miss Evesson played the heroine very cleverly, and enjoyed the unusual privilege of appearing in two magnificent creations made in the highest style of the modiste's art. John Saunders, the author of the sketch, played the canvasser very cleverly and won many laughs by his breezy manner. Belle Stokes, as the maid, had a very hard time with what she thought was an Irish dialect, but otherwise was quite good. She was a trifle overdressed for a maid, however. George Middleton was excellent as the guardian. Henry Chanfrau made his first appearance in vaudeville, assisted by a company of six people, in the barroom scene from Kit the Arkansas Traveler. The scene is too familiar to require description. The good old Judge and Major were on hand to take a drink as usual, and the scene wound up with the bowie knife duel. The company was evenly balanced, and included Leo Hardman who made a pronounced hit as the Judge; Joseph Hyland, William D. Stone, D. C. Chanfrau, Andy Collum, and W. B. Alexander. Joe Welch, the inimitable impersonator of the East Side Hebrew, scored even a bigger hit than usual with his quaint monologue. Lizzie B. Raymond branched out as a monologiste, with decided success. She introduced some funny remarks between her songs, and won plenty of good hearty laughs with them. She sang "Telegraph My Baby," "Sing a Song for Ireland," "I wonder What Is Dat Coon's Game," and other up-to-date selections in her own peculiar way, winning plenty of applause and encores. Charles R. Sweet, burgled musically, and proved one of the best features of the bill. Mlle. Bombello, W. H. Windom and his Blackstone Quartette, the Willett-Thorne Farceurs, Dixon, Bowers and Dixon, the Morello Troupe, the Ward Trio, Signor Ricci, Harry Edsona and his dog, Duffy, Sawtelle and Duffy, and the wargraph were the other numbers on the bill, which attracted splendid houses throughout the week.

PLEASURE PALACE.—Burr McIntosh presented his pretty little play, The Colonel's Xmas Eve, and repeated the hit he made at Proctor's Twenty-third Street house the week previous. The dainty playlet is artistic in the extreme, and appeals especially to those who appreciate what is best in dramatic art. Mr. McIntosh has not only written a good sketch, but acts it with a charm which is decidedly refreshing. He was ably assisted by Laurence Eddinger, Dustan Farnum, and Elsie Barbour, a really clever little actress. In the regular olio the biggest hit was made by Nat M. Wills and Mlle. Loretto. Mr. Wills has no superior as a parody singer and he was encored so heartily that he had to sing his entire repertoire at every performance. His parodies, which were written for him by Charles Horwitz, are very funny. His partner is a comely woman, who makes a fine appearance and acts as an excellent foil for the fun-making proclivities of Mr. Wills. Charles J. Stine and Ollie Evans, in their sketch, A Frisky Doctor, were also among the well-liked people. Stinson and Merton were as funny as ever in their nonsense sketch. Mr. Stinson is a natural comedian, and makes the audience laugh without an effort. The Five All Brothers did a good tumbling act, full of life and dash. Tom Hefron, the one-legged comedian, scored a hit in his unique specialty. Tom and Lilly English combined fun and melody pleasingly. Professor Morris' ponies made a decided hit, especially with the juveniles. These little animals are an addition to any vaudeville bill. Arnim and Wagner, N. Ceballos, J. W. Stover, Sam Burt, and Fred Watson were also in the bill. The Battle of San Juan Hill finished its four weeks' engagement in a blaze of glory. It has been a powerful drawing card, but as Mr. Proctor's policy is novelty and a constant change of attractions, he decided to withdraw it.

HARLEM MUSIC HALL.—The Dainty Duchess company drew good houses. The performance was reviewed in THE MIRROR on the occasion of the company's appearance at another theatre in this city.

The Burlesque Houses.

SAM T. JACK'S.—Manager Jack brought his entertainment very much up to date by producing The Badger Trial, a burlesque on the Moore case. It is in reality the old Silly Dinner Trial done over to suit the circumstances. The incidents of the trial were satirized quite cleverly, but some of the lines went to the limit of broadness. May Belle, Maude King, John Smilie, Willis Clark, and George E. Bevan did well in the principal parts. In The Mock Turtle a travesty on the duel scene from A Dangerous Maid has been introduced. Pretty Carrie Thomas and Maude King are the combatants. The rest of the bill comprised the medley first part, the living pictures, a sketch by Carl Anderson, Len Spencer, and Gussie Vivian, the Ka Ya dance, John and Nellie McCarthy, Beauregarde and Glover, Agnes A. Miles, the Marinellos, and the Bannocks. Good houses were the rule.

BOWERY.—The bill offered by Bryant and Watson's Australian Beauties was only fair in quality. The two burlesques, in the second of which Harry C. Bryant appeared, elicited little applause. In the olio were Perry and Highland, attractive soubrettes; Williams and Adams, in a good black face act; Hazleton and Vedder, comediennes; Smith O'Brien, monologist; Sheehan and Kennedy, Irish comedians, and Winifred Stewart, female baritone.

LONDON.—The Butterfly Burlesquers made their first local appearance. The olio opened the bill. The Eldridges, in a capital coon act, scored heavily. Frobel and Ruge, aerialists, did likewise. Nellie Sylvester, who possesses a good voice, was applauded liberally for her rendition of popular songs. Al. Lubin played a violin with a knife and made music in other queer ways. Clifford and Dixon, sidewalk talkers, and Gladney and Howe, soubrettes, were other features. Gallagher and Hild, though programmed, did not appear. Following the olio came a burlesque, The Sultan's Dream, which, though not new, was diverting. Billy Eldridge made a well deserved hit by his comedy work. He is one of the best colored actors seen here. Nellie Sylvester, Leo Clifford, and Harry P. Dixon also were seen to advantage.

EIGHTH AVENUE.—The Zero company presented the bill seen at the London earlier in the season. Good houses attended.

A BOLD PIRACY.

Manager Teller, of Weber and Fields' Music Hall, is after the scalp of the manager of a certain burlesque house in a prominent city, who is said to have unblushingly appropriated the burlesques Cyranose and The Heathen, which are now running at the Broadway Music Hall. The title given his burlesque by this enterprising individual is Cyranose De Boot Jack, which is a combination of the titles of the burlesques on Cyrano de Bergerac done at Weber and Fields' and Koster and Bial's. In the list of musical numbers on the pirate's programme is the "Moonlight Serenade," with a statement that it is used by permission of Weber and Fields and John Stromberg. Mr. Teller says no such permission was given, and he has instructed his lawyers to take action against the unwise man who has helped himself so liberally to Weber and Fields' property.

JANE WHITBECK'S PET LOST.

Jane Whitbeck, the charming comedienne, is inconsolable over the loss of her pet bull terrier "Chicot." She took him out for a little walk one day last week and in the twinkling of an eye he had disappeared. It is barely possible that some vaudeville performer may have found him, and if this is the case there is some probability of "Chicot" being returned to his owner. Miss Whitbeck inserted two advertisements in the *Herald* one day last week offering a reward and describing her pet. He wears a collar on which is inscribed "I am Jane Whitbeck's 'Chicot,'" so if any MIRROR reader comes across him he will kindly return him to his fair owner and receive her thanks and a generous reward.

MISS WALLET OF WALL STREET.

Edwin Milton Royle and his wife, Selina Fetter Royle, have been meeting with great success on their tour of the Western vaudeville houses. During their engagement on the Orpheum circuit they produced a new one-act play by Mr. Royle, called Miss Wallet of Wall Street, in which they made a hit of the most pronounced kind. Three scenes from the play are shown elsewhere in this issue. The new play will be seen early in the new year at one of the leading vaudeville houses in this city.

ARTHUR SIDMAN'S NEW ACT.

Mr. and Mrs. Arthur Sidman will put on a new act about the first week in January. It is by Mr. Sidman and is called The Same Old Fellow at Home. The scene is laid in Red Hook and the sketch will show Mr. Sidman's quaint countryman on his little farm, where he receives a visit from the girl whom he met as a housemaid in the old sketch. All the scenery and properties will be carried, and the production will be one of the most elaborate ever made in vaudeville.

GEORGE MUSGROVE IS HERE.

George Musgrove, the manager, who has interests in London and Australia, arrived in New York on Saturday on the *St. Paul*. It is said that he is here for the purpose of looking over Olympia, which was recently purchased by the Sire Brothers, as the management of the London Alhambra are contemplating the purchase of an interest in the property. Mr. Musgrove has many other plans in view, but he is not ready as yet to state just what deals he intends entering into on this side of the Atlantic.

A GENEROUS CONTRIBUTION.

A fund was raised for the two Nebraska regiments now in Manila by the Omaha *World-Herald*, amounting to about $1,000 for each regiment, to provide Christmas cheer for the soldiers. Jake Rosenthal, manager of the Creighton-Orpheum, on behalf of the Orpheum circuit, sent the editor of the paper a check for $65 to cover the expense of cabling the money to the Philippines, so that the soldiers could enjoy the good things on Christmas Day.

A SAILOR STAR.

Ralph Soper Smith, an actor who was a quartermaster on the U. S. S. *Newark* during the late war, has decided to go into vaudeville. He will appear in a sketch called The Sailor Lad's Return, assisted by Warren W. Ashley, Cal Kavanaugh, and Myrtle Courtney, and the troupe will be known as the Santiago Four. A number of war relics have been saved by Mr. Smith which will be used in the sketch.

JOAQUIN MILLER IN VAUDEVILLE.

Joaquin Miller, who is known to fame as a poet and miner, is to make his debut in vaudeville at Keith's Union Square Theatre, on Jan. 23. He will deliver a lecture on the Klondike, which he visited several months ago. He will wear the costume used by him on his eventful trip, and tell some interesting facts about the strange country where gold is more plentiful than food.

LEN B. SLOSS INJURED.

Len B. Sloss was slightly injured at the Hotel Vendome on Sunday by the accidental discharge of a pistol which he was cleaning. The morning papers of yesterday made a sensation of the affair on account of the alleged fact that Sloss is the husband of Lottie Gilson. It is known that Sloss and Miss Gilson have been engaged for some time, but whether they have been married or not it was impossible to learn.

LEW FIELDS HURT.

Lew Fields, of Weber and Fields, met with a serious accident while performing in Cyranose at the Broadway Music Hall on Saturday evening last. He was drawing himself up to the balcony, which is several feet from the floor, when he felt a sudden faintness and fell on his back. He was removed to his home, where he will probably be compelled to remain for several days under the doctor's care.

BOWSER'S NEW SKETCH.

Charles W. Bowser tried his new act, A Chicago Drummer, at Keith's Theatre, Providence, last week. From all reports the sketch proved a genuine laughing success. Mr. Bowser, as Yube D. Potts, a Chicago drummer, made a big hit. He was ably supported by George T. Welch and Leona Lake. Mr Bowser is in vaudeville to stay, and his energy and enterprise are sure to be rewarded.

FIRE IN CINCINNATI.

A slight fire occurred at the People's Theatre in Cincinnati on Tuesday last. It is supposed to have been caused by the crossing of electric wires. Manager Fennessey was aroused, and the alarm was given. In a short time the fire was subdued, but not until it had burned a portion of the bal-

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

Mr. and Mrs. Edwin Milton Royle in Mr. Royle's New Comedietta, Miss Wallet of Wall Street.

cony. The loss amounts to about $1,000. Harry Morris' Little Lambs were playing in the house at the time, but aside from a slight damage to costumes, nothing was injured. There was no interruption to the performances.

CISSIE LOFTUS ARRIVES.

Cissie Loftus, the celebrated English mimic, who will begin an engagement at Koster and Bial's on Dec. 26, arrived in New York on Saturday last on the *St. Paul*. She was met at the pier by her husband, Justin Huntley McCarthy, who canceled several lecture dates in the West so as to be able to spend the holidays in New York with his wife.

Miss Loftus has a much larger repertoire of imitations than she had when she was seen here before. During this week she will study May Irwin and one or two other popular players now appearing in New York, and will offer imitations of them in addition to those of popular English performers. She will also do imitations of Phyllis Rankin and Edna May, who are now appearing in The Belle of New York in London. Dan Daly and Julie Mackey are also on her list.

VAUDEVILLE BY TELEPHONE.

James H. Kernan, manager of the Auditorium, Baltimore, will be remembered gratefully by the patients of the Maryland General Hospital, as he has arranged a rare treat for them during Christmas week. His theatre will be connected with the hospital by telephone, and a receiver will be placed convenient to each patient. A large transmitter will be placed on the stage, and all the songs, jokes and quips of the performers will be carried over the wire to the patients. William H. Wilson, superintendent of the telephone company, is assisting Mr. Kernan in this unique and praiseworthy charity.

A NEW TEAM.

Hattie Starr has joined hands with George Poole, and they will appear hereafter as a team. Miss Starr will sing her latest compositions, and Mr. Poole will illustrate them with pictures made by himself.

BOUCICAULT BACK IN VAUDEVILLE.

Robert Grau yesterday concluded negotiations for the reappearance in vaudeville of Aubrey Boucicault. He will open at Keith's Boston house on Monday next in a sketch made up of a scene from A Scrap of Paper.

VAUDEVILLE JOTTINGS.

Frederic Macccabe, at one time a very popular comedian in England, and who made a very successful American tour in 1874, is an inmate of a London workhouse. A number of his friends, headed by Auguste Van Biene, are getting up a subscription for him.

Fred Valmore, "the instrumental man," was out of the bill at Keith's yesterday on account of illness. His place was taken by Hafford and Wild.

Felix Reich, formerly with Hurtig and Seamon, was married on Dec. 16 to Laurie La Bogué, of the When Your Wife's Away company, at Haverstraw, N. Y. The company were entertained by Nat Franklin, an old-time vaudevillian, now a resident of Haverstraw.

The MIRROR correspondent in Reading, Pa., reports that Fox's Pleasure Palace has closed and that the proprietor, John C. Fox, has returned to New York.

Clara Betz, the artist's model, who poses in living pictures, will sail for Europe next Spring to fill engagements in Paris, Berlin, Vienna, and Moscow.

Maude Courtney's success in the West has more than duplicated her hit on the Casino roof last Summer. At the Orpheum, Kansas City, last week she was given a genuine ovation at every performance. This week she is at the Dearborn, Chicago, after which she will return to New York to play the entire Proctor circuit and a return engagement at Tony Pastor's.

Frank D. Comar and Anna Belle Stevenson (Belle West) were married at Milwaukee, Wis., on Nov. 17. Both are now with the Merry Makers' company.

Frederic C. Merrill, the baritone, was married on Dec. 13 in Boston to Loretta Nolan, a non-professional. Mrs. Merrill will travel with her husband doing an illustrated song act. The team will be known as Merrill and Nolan.

John B. Barton, of Al. Reeves' company, met with a serious accident last week while doing his acrobatic specialty. Mr. Barton continued to work throughout the engagement at Buffalo, although he was under a physician's care during all that time.

Henri Kessler, of Kessler and Carrick, illustrated songsters, was too ill to appear in Bridgeport, Conn., Dec. 8, 10 with Weber's Dainty Duchess company.

Montague and West have closed with Weber's Dainty Duchess company.

Joseph Hart and Carrie DeMar made such a big hit last week at Keith's New Theatre, Providence, R. I., that they were engaged for a second week. They are the first performers to be accorded this distinction and it speaks volumes for their popularity. Mrs. Hart has entirely recovered from her recent indisposition.

James R. Adams and his company in Protecto will play Christmas week at the Eden Theatre, Paterson, N. J., under the management of Theodore Mackey. This is Mr. Adams' third engagement at this house. The specialty performers engaged for the company are Ermani, the Helstons, Frank Clayton, Hogan and Glenroy, Jack Noworth, William Fables, and Professor Sherman with his trained goats. Becky Taylor will appear as the Queen and James R. Adams as the clown.

Pat Conroy and Tom McCoy have closed with W. R. Watson's O'Hooligan's Wedding company, and play dates, opening next week at the Metropolitan Opera House, St. Paul, Minn.

Dot Kingsley made her vaudeville debut at the Pleasure Palace on Sunday last.

The Gypsy Quintette, including Charles King, will open on the Keith circuit Jan. 2.

Arthur Dunn and Clara Bell-Jerome will shortly be seen in a new act by Ezra Kendall and Arthur Dunn, entitled The Messenger Boy. Their present act is being well received through the South.

Mortimer and Darrell have issued a unique circular in folder form, concerning their act, Zeb and Betty.

Harry Thomson is no longer a member of the City Club co. He will open at Kansas City on Jan. 1, and will play dates the rest of the season.

Wilson and Earle joined Weber's Dainty Duchess co. on Dec. 12, and introduced their new musical act.

America's Comedy Four are making a big hit with the Yon Yonson company.

Gaylor and Graff are booked at the Harlem Music Hall this city this week.

A high-class vaudeville entertainment and ball tendered to Robert E. Stone and Max Weber, of Weber and Fields' forces, will take place at Terrace Garden on Sunday evening, March 12, 1899.

McWatters and Tyson introduced the little Hull Sisters, ten-year-old tots, in their act last week at Pastor's, where they filled their fourth engagement this season. Mr. Pastor booked the children for the Christmas entertainment, which takes place at his theatre next Sunday evening. A. H. Knoll and Marie McNeil, the cornet duettists, have accepted an engagement over the Tri-State circuit, commencing at Chicago, Jan. 29. They are now the guests of Hon. C. C. Conn, of this city.

The opening of Neil Burgess' engagement on the Keith circuit has been postponed until Jan. 30, 1899.

Mrs. J. McEnery Wynne, a daughter of the late John McEnery, of New Orleans, who was once elected Governor of Louisiana, will shortly make her vaudeville debut, under the name of Marian McEnery. She made her stage debut in Margaret Mather's company.

Une Affaire d'Honeur, a sketch embracing the incidents leading up to the great painting of that name, with a big duel scene, will be presented at Koster and Bial's next week. Six women will be employed, including two expert fencers.

Madge Maitland and Earle C. Way closed with the Pulse of New York co. at Portland, Ore., on Dec. 3, and have entered the vaudeville ranks under the team name of Way and Maitland. After a few weeks in the West they will return to New York with a new act.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Keith's, N. Y., 19-24.
Albartus and Bartram—Wintergarden, Berlin, Germany, 30-Feb. 1, 1899.
All Brothers—Proctor's, N. Y., 19-24, Shea's, Buffalo, 26-31.
Andersons, The—Haymarket, Chicago, 19-24.
Allison, Mlle. Marzella, Troupe—K. and B.'s, N. Y., 19-24.
Armanti, Patti—Keith's, Boston, 19-24.
Arba Troupe—Olympic, Chicago, 19-24.
Burkhart, Lillian—Proctor's, N. Y., 19-24
Bruns and Nina—Binghamton, N. Y., 19-21, Scranton, Pa., 22-24.
Burton, Ray—Chicago O. H., 19-24.
Bennett and Rich—Pittsburg, Pa., 19-24, Erie, Pa., 26-31.
Bates and Bates—Keith's, Boston, 19-24.
Burt, Nellie—Harlem Music Hall, 19-24.
Bonnell, Joe—H. and B.'s, Brooklyn, 19-24.
Boucicault, Louise Thorndyke—Keith's, N. Y., 19-24.
Barry and Bannon—Keith's, N. Y., 19-24.
Byron and Blanch—Pastor's, N. Y., 19-24.
Bennett, Laura—Palace, N. Y., 1924.
Baylis, William, Jr., Proctor's, N. Y., 19-24.
Burt, Sam—Proctor's, N. Y., 19-24.
Brown, Fred—Keith's, Boston, 19-24.
Brilliant Comedy Four—Bijou, Wash'n, 19-24.
Colby and Way—Sheffield, Eng., 12-24, Birmingham 26-Jan. 7, Manchester 9-21, Plymouth 24-28, Bristol 30-Feb. 4, Bradford 6-11, Sunderland 13-18, London 20-March 18.
Cawthorne and Forrester—Cook O. H., Rochester, 19-24.
Courtney, Maud—Dearborn, Chicago, 19-24.
Canfield and Carleton—Proctor's, N. Y., 19-24.
Cross and Holden—Wonderland, Detroit, 19-24.
Cincinnati, Max—Chicago O. H., 19-24.
Coote and Kingsley—Richmond, Va., 26, 27, Petersburg 28, Norfolk, 29, 30.
Cashman, Hy. C.—Richmond, Va., 26-31, Keith's, N. Y., Jan. 2-7.
Cressy and Dayne—Keith's, N. Y., 19-24.
Cochran, Gertie—Pastor's, N. Y., 19-24.
Clifford and Hall—Pastor's, N. Y., 19-24.
Cyr and Hill—Palace, N. Y., 19-24.
Cohans, Four—Keith's, Boston, 19-24.
Case, Charles—Boston, Keith's, 19-24.
California Big Four—Shea's, Buffalo, 19-24.
Camp, John E.—Shea's, Buffalo, 19-24.
Chevrial, Emil—Olympic, Chicago, 19-24
Carroll, Mr and Mrs. Johnny—Chicago O. H., 19-24.
Carpos Brothers—Masonic Temple, Chicago, 19-24.
Conners and Dunn—Masonic Temple, Chicago, 19-24.
Dandy, Jess—Hopkins', Memphis, 18-24, Shea's Buffalo, 25-31.
Deliere, Blanche—K. and B.'s—indefinite.
Downes, T. Nelson—Fountain Sq., Cin., O., 19-24.
Darrow, Mr. and Mrs. S.—Olympic, Chicago, 19-24, Haymarket 26-31.
Damm Brothers—Keith's, N. Y., 19-24.
De Witt, Vinnie—Proctor's, N. Y., 19-24
Dean and Jose—Wonderland, Detroit, 19-24
Dayenetti Sister—Haymarket, Chicago, 19-24.
Diamond, Geo. H.—Wonderland, Buffalo, 19-24, Erie, Pa., 26-31.
Dartos, The—K. and B.'s, N. Y., 19-24.
Deaves, Professor—Proctor's, N. Y., 19-24.
Dervalto, Leo—Keith's, Boston, 19-24.
Dane, Oscar—Keith's, Boston, 19-24.
Dillon and Garland—Phila., Pa., 19-24.

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WILDER

"Prince of Entertainers and Entertainer of Princes."

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THE OLD TIME SONGS.

Immense hit at Orpheum, Los Angeles, and San Francisco, and complete triumph at Kansas City week of Dec. 11. This week Dearborn, Chicago.

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In their latest London success, THE LILY OF LAGUNA.
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" 30, 31, " " " Norfolk, Va.
Week Jan. 2, Open. Jan. 9, Keith Circuit (4 weeks).
Feb. 6, Moore Circuit (2 weeks).

WILL MAKE A SPECIAL SPRING STARRING TOUR WITH THE NEW BOY, Beginning Feb. 27.

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CHARLES W. BOWSER HAS ANOTHER HIT.

—HIS NEW ACT—

A CHICAGO DRUMMER,

Produced last week at Keith's Providence Theatre and made an

INSTANTANEOUS SUCCESS.

2 | A Domestic Cyclone. A Chicago Drummer. | 2

Charles W. Bowser, the comedian, has a new one-act comedy entitled "A Chicago Drummer," written by himself and is for three persons; and Mr. Bowser's role as a typical traveling man of the broadest Western style sits his abilities admirably. Mr. Bowser put the act on at Keith's yesterday afternoon in place of "A Domestic Cyclone," as an experiment; and the reception it was accorded left no room for doubt that it should prove even more successful than its predecessor. There are still opportunities for laughs and for action that were not utilized; but Mr. Bowser may be trusted to seize upon them at once and develop the piece into one of the best things the vaudeville stage has seen."—*Providence Journal.*

C. W. BOWSER, 70 W. 36th St., or LOWELL MASON, 114 W. 34th St.

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GREEN and FRIEND

Miss Lillian Green and William Friend, in their one-act farce, Mrs. Bruno's Burglar, gave an entertainment which is by far the cleverest presented at this house this season, and should be classed among the leading farces of the vaudeville stage.—*Brooklyn Citizen.*

Address Agents, or 207 W. 43d St., N. Y.

WILLARD SIMMS

THE SINGING MIMIC.

—IN A MOST UNIQUE SPECIALTY.—

But the hit of the bill was undoubtedly in the appearance of Willard Simms, who is a newcomer on the Vaudeville stage. His work is unique. Among the individual hits he scored were the imitation of the female Bowery singer, and also that of the ballet girl in the march, each being received with laughter.—*Chicago Daily Inter-Ocean.*

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Arthur Dunn

—AND—

THE CLEVER SOUBRETTE

Clara Bell Jerome

Hopkins' St. Charles Theatre, New Orleans, Dec. 18.
Hopkins' Theatre, Nashville, Tenn., Dec. 26.

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AGAIN TOPLINERS, HAYMARKET THEATRE, DEC. 12, CHICAGO.

Read Press Notices on Inside Page.

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Regards to Fiton and Earl, Stetson and Martin, and Falix and Berry. "Next."

WANTED

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ON ACCOUNT OF CHANGE

of management all dates of performers booked at the Empire Theatre, Buffalo, N. Y., are hereby canceled.

M. H. MARK.

SISTERS COULSON

Dec. 4, Alhambra Theatre, Milwaukee.

Sole Representative, Joseph F. Vion.

Duncan, A. O —Shea's, Buffalo, 19-24.
Dustin, Eddie—Wonderland, Detroit, 19-24.
Eddy Family—Hopkins', Chicago, 19-24.
Edson, Henry—Palace, N. Y., 19-24.
Eldridge, Press—Bijou, Wash'n, D. C., 19-24.
Elinore Sisters—Pastor's, N. Y., 19-24.
Emerson and Scharf—Proctor's, N. Y., 19-24.
Emmonds, Emerson and Emmonds—Keith's, Boston, 19-24.
Eldora and Norine—Keith's, Boston, 19-24.
Evans and Vidocq—Keith's, Phila., 19-24.
Elsie and Lucie—Olympic, Chicago, 19-24.
Evans and Mills—Haymarket, Chicago, 19-24.
Felix and Barry—Chicago O. H., 19-24.
Fox, Will H.—Europe—indefinite.
Francelli and Lewis—G. O. H., St. Louis, 19-24, Chicago O. H. 26-31.
Filson and Erroll—Keith's, N. Y., 12-24.
Francesca, Mabelle—Keith's, Phila., 19-24.
Franklin, Irene—Masonic Temple, Chicago, 12-24.
Flower, Mme —Cook O. H., Rochester, 19-24.
Fielding, Geo. H.—Pastor's, N. Y., 19-24.
Fostelle and Emmett—Pastor's, N. Y., 19-24.
Favor and Sinclair—Harlem Music Hall 19-24.
Fox and Foxie—Harlem Music Hall 19-24.
Ferguson, Marguerite—Shea's, Buffalo, 19-24.
Falke and Semon—Bijou, Wash'n, 19-24.
Granat, L. M.—Chicago Nov. 27—indefinite.
Gebrue, Mayme—Bijou, Wash'n, D. C., 19-24.
Geis, Professor—Keith's, Boston, 5-24.
Goggin and Davis—Park, Brooklyn, 12-24.
Goolmans, The—Palace, N. Y., 19-24.
Gassman, Josephine—Pittsburg 19-24, Fountain Sq., Cin., O., Jan 1-6.
Green and Friend—Lowell, Mass., 19-24, Richmond, Va., 26-31.
Girard, Gilbert—Harlem Music Hall 19-24.
Garnellas, The—Shea's, Buffalo, 19-24.
Gardner Brothers, Three—Shea's, Buffalo, 19-24.
Goodwin, Ed.—Keith's, Phila., 19-24.
Galando, M —Olympic, Chicago, 19-24.
Gleasons, The—Masonic Temple, Chicago, 19-24.
Gardner, J. E.—H. and B.'s, Brooklyn, 19-24.
Gilmore, Kitty—H. and B.'s, Brooklyn, 19-24
Haynes, Gertrude—Haymarket, Chicago, 19-24.
Howe and Edwards—England—indefinite
Hefron, Tom—Wonderland, Wilmington, Del., 19-24.
Harrigan—Dearborn, Chicago, 25-31.
Hayes and Lytton—Proctors, N. Y., 19-24.
Hawkeyes, Five—Hicks' Wonderland, Cin., O., 19-24, Wonderland, Ft. Wayne, Jan. 1-6.
Hawkins, Lew—Keith's, Phila., 19-24.
Hines and Remington—H. and B.'s, Brooklyn, 19-24.
Heath, Ida—K. and B.'s, N. Y., 19-24.
Huntington, Grace—Palace, N. Y., 19-24.
Hodgkins and Leath—Palace, N. Y., 19-24.
Hanley, Lawrence—Columbia, St. Louis, 19-24.
Hanley and Jarvis—Keith's, Phila., 19-24.
Harvey Sisters—Masonic Temple, Chicago, 19-24.
Harvey, Josie—Masonic Temple, Chicago, 19-24.
Imperial Comedy Trio—Keith's, Boston, 19-24.
Irish Comedy Four—Harlem Music Hall, 19-24.
Johnsons, Four—Cook O. H., Rochester, 19-24
Johnson, Davenport and Loretto—Pastor's, N. Y., 19-24.
Johnstons, Musical—G. O. H., N. Y., 19-24, New Grand, Boston, 26-31.
Kelly and Ashby—K. and B.'s, N. Y., Oct. 31—indefinite.
Krause and Ross—Chicago O. H. 18-24, Lyceum, Memphis, Tenn., 25-31.
Kellys, The—Keith's, N. Y., 19-24
Kimball and Donovan—Cook O. H., Rochester, 19-24.
Kenno and Wayne—Olympic, Chicago, 19-24.
Kyle, Howard—Keith's, N. Y., 19-24.
Leonso—Proctor's, N. Y., 19-24.
Lavender and Thompson—Keith's, Boston, 19-24.
Lorenze and Allen—Olympic, Chicago, 19-24.
Lynch and Jewell—Dearborn, Chicago, 19-24.
Leech, Al., and Three Rosebuds—Keith's, N. Y., 19-24.
Leavitt and Nevello—Haymarket, Chicago, 19-24.
Latell, Ed—Keith's, N. Y., 19-24, Keith's, Prov., Jan. 2-7.
Lang, E. R —Masonic Temple, Chicago, 19-24, Metropolitan, St. Paul, Minn., 26-31.
Lafayette—Palace, N. Y., 19-24.
Levy, Ethel—Keith's, Boston, 19-24.
Mason and Parks—H. and B.'s, Brooklyn, 19-24.
Metweef Troupe—H. and B.'s, Brooklyn, 19-24.
Moreland, Thompson and Roberts—Cook O. H., Rochester, 19-24.
Merrill and Nolan—Howard, Boston, 19-24, Lynn, Mass., 26-31.
Murray and Alden—Pastor's, N. Y., 19-24.
Maddox and Beach—Keith's, Boston, 19-24.
Marion, Sam—Shea's, Buffalo, 19-24.
McCoy Sisters—Shea's, Buffalo, 19-24.
McElroy, Minnie—Shea's, Buffalo, 19-24.
Midgleys, The—Keith's, Phila., 19-24.
Miles and Raymond—Keith's, Phila., 19-24.
Macart, Professor—Haymarket, Chicago, 19-24.
Moore, Raymon—Masonic Temple, Chicago, 19-24.
Mal, Belle—Dearborn, Chicago, 19-24.
Moreland, Beatrice—Olympic, Chicago, 19-24, Haymarket, Chicago, 26-31.
Morello Troupe—Pastor's, N. Y., 19-24.
Morris, Felix—Keith's, Phila., 12-24.
MONROE AND MACK—K. and B.'s, N. Y., Nov. 7—indefinite.
Mariana Brothers—K. and B.'s—indefinite.
McDonald Brothers—Chicago O. H., 19-24.
Matthews and Harris—Chicago O. H., 19-24.
Mills, W. J —Chicago O. H., 19-24.
McWaters and Tyson—Palace, N. Y., 19-24.
Mora, Helene—Proctor's, N. Y., 19-24
McIntyre and Heath—Proctor's, N. Y., 19-24.
Montgomery and Stone—Proctor's, N. Y., 19-24.
Mitchell, Mason—Keith's, Phila., 19-24.
Moore, Florence—Keith's, Phila., 19-24.
Mack and Elliott—Chicago O. H., 19-24.
Maximillian and Shields—Haymarket, Chicago, 19-24
Nelson, Lucy—Proctor's, N. Y., 19-24.
Norman, Mary—Hopkins', St. Louis, 25-31
Nobles, Milton and Dolly—Park, Worcester, 18-24, Keith's, N. Y., 26-31.
Niblo, Fred—Nelson, Springfield, Mass., 19-24.
Nevarro Trio—Bijou, Wash'n, 19-24.
Neilson Sisters—Chicago O. H., 19-24.
Onri, Adele Purvis—Harlem Music Hall, 19-24.
Patrice—Harlem Music Hall, 19-24.
Polos, Three—Keith's, Phila., 19-24.
Paulinetti and Piquo—Folies Bergere, Paris, November and December.
Paulton and Dooley—Keith's, Phila., 19-24.
Pantzer Trio—Shea's, Buffalo, 19-24.
Powers and Theobald—Orpheum, Kansas City, 19-24, Trocadero, Omaha, 26-31, Olympic, Chicago, Jan. 2-7.
Quigleys, The—Bijou, Wash'n, 19-24.
Revere, Sisters—Pastor's, N. Y., 19-24.
Roattino, Adelina—Harlem Music Hall, 19-24.
Robbins, A. D —Palace, N. Y., 19-24.
Rialta, Mlle.—Proctor's, N. Y., 19-24.
Raymond and Clark—Keith's, Boston, 19-24.
Ramsey Brothers—Chicago O. H., 19-24.
Ryan and Dalton—Haymarket, Chicago, 19-24.
Riley and Hughes—Orpheum, San Francisco, 19-Jan. 6.
Royce, Ray L.—G. O. H., New Haven, 19-24, Proctor's, N. Y., Jan 2-7.
Reno and Richards—Palace, N. Y., 19-24.
Reynard, Edward—Haymarket, Chicago, 19-24.
Savana, The—Proctor's, N. Y., 19-24.
Sidman, Mr. and Mrs. A.—Shea's, Buffalo, 19-24.
Searle, Bessie—Keith's, N. Y., 19-24.
Scott, Carrie—Pastor's, N. Y., 19-24.
Smith and Blanchard—Pastor's, N. Y., 19-24.
Simpson, Cheridah—Shea's, Buffalo, 19-24
Simms, Willard—Wonderland, Detroit, 19-24.
Salvo, Juno—Wonderland, Detroit, 19-24.
Thatcher, George—Keith's, N. Y., 19-24.
Truax, Louise—Keith's, N. Y., 19-24.
Troubadour Trio—Keith's, Boston, 19-24.
Takeyawa's Japanese Troupe—Keith's, Phila., 19-24.
Thornton, James—H. and B.'s, Brooklyn, 19-24.
Thomas and Barry—Olympic, Chicago, 19-24.
Vino, Val—Keith's, N. Y., 19-24.
Vernon Trio—Olympic, Chicago, 19-24.
Valmore, Fred—Keith's, Boston, 19-24.
Wood, Edna—Rio de Janeiro, April 6—indefinite.
Wilton, Bell—Chicago O. H., 19-24.
Ward and Curran—Pastor's, N. Y., 19-24.
Weston and Beasley—Bijou, Wilmington, 19-24.
Willett and Thorne Co.—Harlem Music Hall, 19-24.
Wade, Trixie—Haymarket, Chicago, 19-24.
Welby, Pearl, Keys and Nellis—Cook O. H., Rochester, 19-24.
Wilmuth, Annie—Pastor's, N. Y., 19-24.
Wilder, Marshall P.—Palace, N. Y., 19-24.
Weston and Yost—Palace, N. Y., 19-24.
Webb and Hassan—Keith's, Boston, 19-24.
Waterbury Brothers and Tenny—Keith's, Phila., 19-24.
Wellington Sisters—Bijou, Wash'n, 19-24.
Winslow Sisters, Four—Olympic, Chicago, 19-24.
Whitney Brothers—H. and B.'s, Brooklyn, 19-24.

VAUDEVILLE. VAUDEVILLE.

An Invitation to the Profession

We cordially invite all professionals in town to call at our new office, 49-51 W. 28th St., and learn the grandest, cleanest and sweetest song of the year,

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Words by ANDREW B. STERLING, Music by HARRY VON TILZER,

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WM. C. DUNN & CO., Music Publishers, 49-51 W. 28th St.

(Witmark's old place.)

MATTERS OF FACT.

Lillian Dix, who scored so splendidly with Hoyt's A Day and a Night company, has closed with that organization, and is now at liberty for stock or other engagement.

George E. Murphy is in his third season with When London Sleeps. His impersonation of the Dude has been received everywhere with plaudits.

"My Old New Hampshire Home," the much-talked-of ballad, has changed hands, and William C. Dunn and Company, the publishers, have established a home for the song at 49 and 51 West Twenty-eighth Street, where all professionals are invited to call.

F. B. Caldwell, late manager of the Grand Opera House, La Fayette, Ind., has bought out the Red Line Express Company, of Chicago, the principal theatrical transfer agents of that city.

Walter B. Woodall will be at liberty after Dec. 24, owing to the termination of the tour of the Joseph Jefferson Comedy company on that date.

Manager Jacob Litt has the week of Jan. 8 open at the Bijou, Milwaukee, Wis., for first-class attraction only.

A leading woman of experience is wanted by "Legitimate," this office, to support a male star. She must be well up in legitimate repertoire.

Dan McCarthy continues to achieve popularity in his well-known Irish comedies, The Rambler from Clare and Pride of Mayo. He and his company have been liberally patronized in the East, where they have been playing. Manager H. J. Campbell has New Years week and later time unfilled.

The management of the Empire Theatre, Buffalo, having changed, all dates booked with performers are declared canceled by the new manager.

Ffolliott Paget, who has made a pronounced success as Mrs. Malaprop in The Rivals and as Gretchen in Rip Van Winkle, is disengaged during the interim of Mr. Joseph Jefferson's tour. Miss Paget's services are available from Dec. 26 to April 8, when it is confidently expected that Mr. Jefferson will resume the performances, which were interrupted at the Fifth Avenue Theatre in November.

Aubrey's Dramatic company is the new name selected for Aubrey Mittenthal's attraction. Agnes Herndon is no longer connected with the company. Mr. Mittenthal has just made a flying visit to this city, and has secured Lillian Bayer and Lillian Buckingham, who will alternate in the leading roles. The company will include four strong specialty people. Mr. Mittenthal also secured several royalty plays with special scenery and printing. No difficulty was experienced by Mr. Mittenthal in changing time already booked to his new company, and he assures managers that all dates will be filled with the strongest repertoire organization now traveling.

F. W. Reed has assumed the management of the Norombega Opera House, the popular price theatre of Bangor, Me., which has a population of 35,000. The best attractions appealing to the popular price element have filled profitable engagements here.

Frank Sheridan will be at liberty after Dec. 24, as Manager Woodward will present only short cast plays with his St. Paul Stock company until Jan. 15. Mr. Sheridan has been playing the leading and heavy business with this company.

Lydia Barry and George Felix were the headliners at the Haymarket Theatre, Chicago, Ill., last week, and the comments of the press were most flattering. Their act is exceedingly popular everywhere.

Perkins D. Fisher will be in a position to consider offers for characters and comedy after Dec. 31. Mr. Fisher has been connected with some of the best of companies.

J. E. Williams, manager at Oshkosh, Wis., plays attractions on Sunday night. He has New Year's and Jan. 2 open.

A thoroughly legitimate sketch for two people is wanted by "E. M.," care this office.

Robert Drouet scored one of his most pronounced successes in the role of D'Artagnan in The Three Guardsmen at the Murray Hill Theatre recently. Not a dissenting criticism was voiced by the press of this city.

Manager J. H. Shipp, of Cordele, Ga., having time open in January and February, would like to hear from good attractions.

The members of Gus Hill's newest productions, Through the Breakers, are called for Tuesday, Dec. 27, to meet at the Lyric Hall, Forty-second Street and Sixth Avenue. This call is to be acknowledged to Owen Davis, 105 East Fourteenth Street.

The Georgia Crackerjacks, McCarver, Reed and McCarver, are proving a strong card with Scott's Big Minstrel company. Their singing and dancing is received with favor everywhere.

Louise Beaudet, having retired from The Belle of New York company, is open to offers for the balance of the season. She may be addressed care of Low's Exchange, 1123 Broadway.

Managers Grolli and Wood have good time open after the first of the year at the Opera House, Carthage, N. Y., when worthy attractions are sure to do a paying business.

D. Frank Dodge, of the Herald Square Theatre, is painting the scenery for Paul Gilmore's new production of The Dawn of Freedom. He is using the original models. L. Miller is reproducing the costumes, and everything is expected to be in readiness for the reopening at the Grand Opera House, Boston, Christmas week. Mr. Gilmore will fill every date that he has contracted for this season.

Harter Brothers play but one attraction weekly at their theatre, Harter's Opera House, Wabash, Ind., insuring attractions booked an opportunity to leave the town with a profit. Time in January and February can still be had.

T. Daniel Frawley advertises in this week's MIRROR for a leading woman.

A Pair of Misfits, the new sketch soon to be produced in this city, will have Fred Lotto, Hilda Hollins, and Anna Ware in the cast. The mechanical novelties are being rapidly perfected, being by Edward Seidle, of the Metropolitan Opera House. The bookings are made by Lowell Mason.

Franklyn Ritchie is again supporting Katherine Rober in repertoire, this being Mr. Ritchie's third season with the organization. He has made a most favorable impression in all the cities visited, and in Northampton, Mass., received so many floral offerings from the Smith College students that he was unable to take them all away with him. He is playing with success Claude Melnotte in The Lady of Lyons, Dick Brummage in The Great Diamond Robbery, Romeo, and expects to play Cyrano in Cyrano de Bergerac the latter part of the season.

Born.

BEANE.—A daughter to Mr. and Mrs. George A. Beane, on Dec. 16.

POND.—A daughter to Mr. and Mrs. Frank Pond (Lulo Berlin), on Dec. 1.

SCHUMANN-HEINK.—A son to Herr and Madame Paul Schumann (Madame Schumann-Heink), in New York city, on Dec. 12.

Married.

COMAR-STEVENSON.—At Milwaukee, Wis., on Nov. 17, Frank D. Comar and Anna Belle Stevenson.

LORAIN—GILBERT.—William Lorain and Allie Gilbert, at New York, Dec. 13.

MARSDEN—BASCOM.—George Hamilton Marsden and Lee Bascom, at Stratford-on-Avon, England, on Dec. 10.

MERRILL—NOLAN.—At Boston, Mass., on Dec. 13, Frederic C. Merrill and Loretta Nolan.

REICH—LA BOGUÉ.—Felix Reich and Laurie La Bogué, at Haverstraw, N. Y., on Dec. 16.

THRUM—MILLER.—Horace G. Thrum and Minnie Miller, at San Francisco, Cal., Dec. 7.

Died.

BRISTOW.—George F. Bristow, in New York city, on Dec. 13, of influenza, aged 73 years.

BROWNELL.—Stephen A. Brownell, at New Bedford, Mass., Dec. 13, of pneumonia.

FARREN.—Percy Farren, at Philadelphia, Pa., Dec. 15, aged 30 years.

FURZE.—John F. Furze, at Philadelphia, Pa., on Dec. 12, aged 79.

GAY.—Dwight H. Gay, at Portland, Me., Dec. 8.

HARRISON.—Viola L. Harrison, in Brooklyn, N. Y., on Dec. 12.

MORAN.—Frank Moran, in Philadelphia, Pa., on Dec. 14, aged 73 years.

O'BRIEN.—James O'Brien, at Oneonta, N. Y., Dec. 8.

O'GARA.—Thomas O'Gara, at Urbana, O., Dec. 11.

POWELL.—Georgia Powell, in New York city, Dec. 10, age 45.

TERRY.—Antonio Terry, in Paris, France, on Dec. 14.

WEMYSS.—Louis G. Wemyss, in New York city, on Dec. 13, of rheumatism.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded

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Augus, Katherine
Abrams, Ida
Allen, Ricca
Andrews, Helen L.
Anglin, Margaret
Austin, R., Miss
Alden, Dorothy
Andrus, Mrs. A. H.
Andrews, Pearl
Beck, Zelma
Barton, Rose
Broadfoot, Eleanor
Birch, J. F. Miss
Boise, Martha
Bertelle, Aileen
Barrington, Rose
Bernard, Gertrude
Bayeson, Mae, Mrs.
Berteco, M., Mrs.
Boyle, Annie
Bishop, Kenyon, Miss
Bruno, Augustas G., Mrs.
Barlon, Gypsie
Barr, Emyline
Beasery Sisters
Beaserer, Eugene
Browne, Virginia
Budd, Helen
Bateman, Victory
Block, Adele
Burrows, Ida
Belden, Ella
Black, G. Bell
Berrell, Mary L.
Childs, Emma
Christine, Mlle C.
Caldwell, Claire
Cornish, Sylvester
Congar, Ada
Carleton, Mrs. Henry Guy
Cole, Tittie
Carlyle, Queenie
Cobb, Alice
Carlisle, Gertie
Carlyle, Crissie
Clarke, Hilda
Charters, Anita V.
Clayton, Josie
Crane, Helen
Crane, Charlotte
Cowles, Dorothy Alden
Coombs, Jane
Charles, Mrs James
Dean, Inez
Doerk, Gretchen
Dale, Violet
Davis, Maud Reece (Spec. Del.)
Dyer, P., Miss
Drew, Lena
Deroma, Marie
Durard, Maude
Dalby, Mrs.
Dornette, Iva
Davis, Nell M.
Dunn, Emma
Downing, Mrs. Robt.
Edwardy, Jerome, Miss
Early, Mrs. A. C.
Evans, Florence
Ettinger, Mrs. Hugh
Fristle, W. H., Mrs.
Forrester, Hope
Fitzgerald, Cissy
Foy, Bertha
Ferguson, M. J., Miss
Filkins, Grace
Forbes, Maud
Fanning, M.
Florence.
Florence, Miss E.
Ferris, Fannie
Farrington, Lillian Miss A. M.
Goodfrey, Carrie
Graham, Vivian
Gorman, Marie
Grey, Jennie
Glover, Amelia
Gerome, Lillian
Granville, Nellie
Gale, Minnie K.
Gardini, Emma
Grey, Katherine
George, Effie
Hall, Pauline
Hall, Mrs. J. C.
Hendricks, A. M.,
Hampton, Mary
Harris, Florence C.
Holloway, Elizabeth
Huntington, Agnes
Holbrook, Alice
Hughes, Kittie
Haselton, Blanche
Hanson, Annie Clark
Herndon, Agnes
Hawkins, Gertie
Harcourt, Edith
Hale, John Mrs.
Jordan, Jessie
Kronold, Selma
Knights, Agnes
Kent, Mae
Kelso, Mayme
Lansing, Nina
La Verne, Florence
Leslie, Beatrice
Lyons, Gretchen
Lynch, W. P., Mrs.
Logan, Bessie K.
Le Boise, Marion
Leigh, Lisle
Lansing, Helen
Learock, Gilberte
Laverne, Lucile
Lester, Mina'e
Lyndon, Sylvia
Lodge, Gertrude
Lewis, Lillian
Lincoln, Jeanette
Merrilees, Jessie
Melbourne, Lillian
Montford, May
Maynard, Meta
McLean, Carolyne
Morris, Grace
Melbourne, Lillian
Morella, Myra
Marcouia, Lillian
Morton, Ada
Moore, M. Maibelle
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Marbia, Mary
M'Carthy, Mrs. C. F.
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Montanal, Linden
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Muller, Louise
Mitchell, Leola
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Mayhew, Stella
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Orsini, Ida
Polachook,
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Plunkett, Blanche
Pearl, Belle
Park, Ada May
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Perry, Gertrude
Pomisl, Madam
Potten, Margaret, Mrs.
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Royce, Ida K.
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Ruffell, Phyllis
Romaine, Selma
Roslyn, Inez
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Russell, Dottie
Russell, Adelaide
Reamer, Lucille
Russell, Emily
Rochie, Miss
Rial, Viva
Russell, Marie
Ridgeway, Helen
Rockwell, Mrs. Ray
Rochte, Antoinette
Rae, Ivy
Rush, Georgia
Rainford, Clara
Rossmore, Dorothy
Ring, Frances
Robertson, Ella Bailey
Renard, Rachelle
Reynolds, Gertrude
St. Holman, Mabel
Sheldon, Harriette
Shears, Libbie
Saville, Maxie
Stoddart, Gertie
Shaw, Lizzie
Sylvia, Margaret
Schoveiln, Lillian
Shaw, Edith
Sands, Madge
Scott, Louise
Sprague, Alice
Sullivan, Clara
Shotwell, Marie
Shelley, Louise M. E.
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Stone, Florence
Tunison, Louise
Talbot, Edith
Tiffany, Annie Ward
Thum, Bessie May
Tannehill, Nellie
Titus, Marretta
Tucker, Ethel
Thorn, Bessie
Ulmer, Maud
Valerie, Ethel
Vaughn, Theresa
Whitehouse, Grace
Warren, Marie
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Wells, Georgia
Westbrook, Bertha B.
Wilson, Bertha
Wallis, Gladys
Wilburton, Miss
Wilson, Miss Frances
Williams, Hattie
Weaver, Blanche
Wilkins, Lottie
West, Olive
Wells, Susie
Wainwright, Marie

MEN.

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Allizer, James H.
Adams, Lionel
Allen, Stewart
Anderson, Richard
Adams, Abbott
Arbuckle, Maclyn
Arno, Chas.
Allison, Chas. W.
Annette, F. S.
Aebil, Chas.
Behan, Billy
Bryton, Fred'k
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Breil, Jas. Carl
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Blackford, J. H.
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Brown, Alec. D.
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Bizzarri, Artaur
Beckwith, W. G.
Bacon, Millar
Blackford, John H.
Block, Fred
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Cox, John
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Chase, Chas. W.
Calvert, Philip
Clark, Allie
Cohana, Two
Cantor, Daniel
Carleton, Henry Guy
Cowpson, Nelson
Cazeneava, Paul
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Cooper, S.
Camera, A.
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Cragg, Geo.
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Dado, August
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Grau, H.
Garry, James K.
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Hampton, Alf.
Herbert, Victor
Hopkins, B. W.
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Huebner, Fred. C.
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Hoilis, Wm.
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Huntington, Wright Hadley, Harold
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Klein, Martin
Keene, A. H.
Kyle, Howard
Knory, Henry
Kendell, Ezra
Kremer, Theo.
King, Everett
Kenall, Fred'k
Killum, Arthur G.
Kellogg, Palmer
King, Chas. W.
Livingston, Arthur
Long, Howard (Spec. Del.)
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Low, Tom
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Latour, Wm.
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Lowell, Lawrence
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Lyman, Al.
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Lamoreaux, Willard
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Munser, Joe
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MacDonough, Thos. B.
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Martinnetto, Louis
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McConnell, J. W.
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M'Rae, Bruce
M'Garvie, H. F.
Morton, C. Eddie
Mordaunt, Harold
Morey, Harry
Martin, Jno. Henry
M'Cloy, Fred
M'Larney, Thos.
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Murry, C. F.
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Mitchell, James C.
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Maeder, Frank
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Massen, Louis
McDonough, Barney
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Paoles, Two
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Palmer, Russell
Price, W. R. Dr. L. L. B
Poor, Chas. B.
Parker, Hal E.
Peterson, Geo.
Palmer, John Fay
Patterson, Lloyd H
Powers, Francis
Pell, Arthur
Parks, E. P.
Phillips, Harry I.
Patchin, A.
Park, L. J.
Patterson, S. B.
Rowe, J. H.
Reynolds, Frank
Rosenberg, Max, B
Rivers, David
Rogers, Harry
Reynolds, Wm. R.
Rawson, Guy
Robinson, John
Royle, Williston
Ross, Edward H.
Roberts, C. W.
Robinson, Eugene
Rowe, Elgin J.
Russell, Thos. A.
Russell, R. F.
Robinson, W. A.
Ross, Thos. W.
Swift, Dr. Mayhew
Smith, W. B.
Schiltcouyi, Nicklas
Sackett, J. R.
Sheffield, Chas. J.
Sharpe, Percy S.
Schaeffer, Jacob
Samson, Eric
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Schneider, Lorenzo
Sapio, R.
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Scott, O. M.
Spear, Harry
Stevens, Ogden
Schmehl, Fred
Samuelson, M.
Sackett, Hubert
Slocum, J. P.
Smith, Matt
Sisson, O. E.
Stevens, Elwyn
Stawfurger, Ollie C.
Summer, Ed.
Seymour, Harry F.
Small, Frank A.
Sherry, T. F.
Smith, Harry B.
Stretti, Rene
Smith, James R.
Stoltz, Melville
Titus, F. J.
Thayer, O. B.
Thompson, Walter
Taylor, Edric
Tolson, Chas. S.
Thompson, Alex.
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Tansey, Harry
Toler, Sydney
Troyer, Harry
Tanner, Edwin
Tower, Lemuel H.
Tyler, Mr.
Tozzer, Brent
Tolson, Chas. C.
Trimble, Geo. S.
Thall, Sam
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Wells, Nat M.
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Worthing, W. R.
Williams, Taylor
Wall, Horace
Welch, Geo. T.
Warren, Fred
Wight, Hilliard
Walton, Chas. F.
West, Wm.
Williams, Fred
Whitney, Emmett
Weber, J. L.
Wards, Ernest
Wayne, Robt.
Williams, Odell
Webster, H.
Weller, Geo. A.

COMBINATIONS SUPERSEDE VAUDEVILLE.

Clifford's Theatre, Chicago, converted into a combination house, opened with Harry Lee in Cyrano de Bergerac on Nov. 27. Mr. Lee and company played a two weeks' engagement to big houses, and the change of policy having proven so successful the management has concluded to make it a lasting one. Black Patti's Troubadours, The Derby Winner, and The Air Ship are among the early attractions to appear here. The Murray-Lane company will inaugurate a short season of opera, commencing Jan. 1. At the termination of their engagement the best farce-comedies, melodramatic and comedy companies will be booked to fill out the season. The prices range from 10 cents to $1.

ROBERT DROUÉT'S SUCCESS.

Robert Drouét, who has for some time been recognized as one of the best of the younger leading men, has won new laurels by his admirable work as D'Artagnan in the Murray Hill production of The Three Guardsmen. The New York press united in praise of his personation, and it is doubtful if there is an actor of his years and experience on the metropolitan stage that could have played this part as artistically and effectively as has Mr. Drouet.

THE ELKS.

The annual memorial service of Butler, Pa., Lodge No. 170 was held Dec. 4 in the Park Theatre. The services were beautiful and impressive. A feature was a new violin quartette, written by Professor F. O. Davis, of Butler, and dedicated to the lodge.

The Lodge of Sorrow of the Erie, Pa., Elks was held in their new temple Dec. 4 and was well attended. Exalted Ruler Frank A. Misner delivered the eulogy.

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N. Y. Sun, Nov. 27.—"A comic mix-up. . . . The farce was interesting. . . . Placing it in the recent war times did not count as an element of danger to its success." Address Agents or 306 W. 39d St.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': The Eddy Family head the bill, followed by Emma Krause and Margaret Ross, the up-to-date comediennes, and the biograph.

Olympic: Managers Kohl and Castle offer another array of well-known favorites, headed by the Abra troupe of musical acrobats; Beatrice Moreland and Hilda Thomas, assisted by Frank Barry. The balance of the programme includes Elsie and Lucie, Lorenze and Allen, Vernon Trio, Gallando, Mr. and Mrs. Darrow, Kenno and Wayne, the four Winslow Sisters, and Emil Chevrial.

Chicago Opera House: George Felix and Lydia Barry are making a splendid impression with their sketch. The Vaudeville Craze, and are the headliners of the bill. Max Cincinnati, the dexterous juggler, is scoring as big a hit as he made at Hopkins' last week. Belle Wilton, Neilson Sisters, Mr. and Mrs. Johnny Carroll, William J. Mills, Mathews and Harris, Ray Burton, Mack and Elliott, and the Ramsey Brothers complete the list.

Haymarket: Lizzie Fayne and Harry Mills are presenting their new farcical success, A Mock Marriage. Macart's dogs and monkeys; Gertrude Baynes, Edward Reynard, Al. and Mamie Anderson, Leavitt and Nevello, Max Millian and Shields, Doznette Sisters, Ryan and Dalton, and Trixie Wade form an entertaining programme.

Masonic Temple: Irene Franklin is retained for another week. She has made a tremendous hit on the "roof," and Manager Earl is very lucky in being able to hold her over. Ed Lang, Carpos Brothers, John and Bertha Gleeson, Harvey Sisters, Raymon Moore, Conners and Dunn, and Josie Harvey make up a bill that is worthy of attention.

Sam T. Jack's: After a most successful week, Jacobs and Lowry's Merry Maidens Burlesque co. entered on their second week packing them in.

Dearborn: The vaudeville bill includes Maude Courtney, Lynch and Jewell, Belle Mai, and the biograph. Business fair.

Items: Khearns and Cole opened at Clifford's in The Derby Winner 18.—Mark Murphy and Jennie Reynolds will shortly be seen in a new sketch, entitled The Seventh Son, or His Father's Whiskers.—Ben Harris, the popular agent, is making a remarkable record for himself in always having a headliner on his books to offer managers on short notice. WILLIAM FITZGERALD.

BOSTON, MASS.—Keith's has the champions of the six-day bicycle race, Charles W. Miller and Frank Waller, in exhibitions. The other features are the Four Cohans, Charlie Case, Webb and Hasan, Ethel Levey, Leo Dervalto, Bates and Bates, Catti Arnanti, Emmonds, Emerson and Emmonds, Lavender and Torson, the Imperial Comedy Three, Raymond and Clark, the Troubadour Trio, Eldora and Norine. Fred Brown, Maddox and Beach, Oscar Dame, Professor Gies, and the biograph. Mr. Keith has given another exhibition of his enterprise in securing the Boston rights to the famous biograph pictures of the Pope. They cannot be shown in connection with any theatrical performance, but they will be given in Keith's on Sundays, beginning 25, and on week days in the Bijou Opera House adjoining.

At the Grand this week are the Knickerbocker Burlesquers, including Shayne and Worden, the California Trio, Cessy Grant and Rita Durand, Fred A. Raymond, Elita West, Jack, Andy and Ada Gardner, Mike S. Whalen, and Thomas and Watson's Comedy co. in a new farce.

The Black Crook Burlesquers are at the Howard Athenæum this week. In their olio are the Stewart Sisters, Al. Wilson, Mr. and Mrs. Tom McIntosh, Mlle. Aimee, the Troubadour Four, the Healeys, Gene and Lina Hughes, Ward and Brown, and Zoe Matthews. In the house olio appear John H. Murtha, West and Fowler, Nellie Franklyn, the Virginia Trio, Ed Chrissie, Emery and Russell, Harry Maynard, and John Walsh.

Miss New York, Jr., at the Lyceum this week serves to introduce James and Sadie Leonard, Connelly and Edwards, the Review Comedy Four, Hall Sisters, the Judges, and Lawrence Crane.

At Austin and Stone's appear Mynnee Burroughs in living photographs, as well as Richmond and Clements, Miles and Ireland, May Walsh Ireland, Rauch and Kennedy, Barlow Brothers, Flora Scott, the Brothers Romer, and Maude McIntyre.

Palace Theatre patrons have the White Crook Burlesque co. with Agnes Behler as the leading feature, but the most discussed part of the performance will be the satire on the police bribery trial, which was the talk of all Boston, and which ended in the dismissal of one of the force, and much mental peril for many others. This may be a sort of tit for tat, as last week the police suddenly appeared at the Palace, where the Rose Sydell co. was playing, and placed under arrest Karina, whose act was objectionable to the Watch and Ward officials, who had been enjoying theatre parties there during the week with stenographic accompaniments, William D. Campbell, Billy Hart, Gertie Le Clair, Getrie Hayes, Charles Belmont, and Burt Weston. They were taken to police headquarters and bailed in $100 each. The next day their case was continued for another day, bail being increased to $500. Then the case was continued to next Thursday. They had no trouble in filling out the week to good business, but now they will have to come up from Fall River, where they are booked for next week. Possibly the Watch and Ward Society will explain why they waited until this engagement and why—but, of course, they won't. JAY BENTON.

PHILADELPHIA, PA.—Another good novelty bill is on at Keith's Theatre, prominent being Felix Morris and co. in A Game of Cards. Mason Mitchell, the famous actor and Rough Rider, Waterbury Brothers and Tenny, the Midgleys, Lew Hawkins, the three Polos, Paulton and Dooley, Ed Goodwin, Hanley and Jarvis, Takezawa's Japanese Troupe, the Zrenyis, Florence Moore, Evans and Vidocq, Miles and Raymond, Mabel Francesca, and the biograph.

Sheridan and Faust's Metropolitan Burlesquers made their initial bow in this city at the Trocadero, presenting whites and creoles. Nelson, Glinseretti and Demonio, Sophie Thorne, Williams and Hood, Annie Hart, Vera Dore, Brooks and Brooks, Rose Lucifer, and Minnie Bell are in the co. The burlesque, King of the Philippine Islands, winds up a clever bill. Miaco's City Club follows 26 for two weeks.

The Lyceum presents Vanity Fair. A Winter Carnival is followed by an olio, Pauline Mayhew, Ruth Ward, Juggler Sparrow, Lowell and Lowell, Farrell and Taylor. Rich and Johnston, and the International Bicyclists are the features. Next week, Jermon's Black Crook, with Baroness Blanc.

The Kensington has the new White Crook Burlesque co. this week, with Rice and Barton's co. to follow 26. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, resident manager): Joseph Hart and Carrie De Mar were the headliners in the Keith bill 12-17 and scored a success in Dr. Chauncey's Visit; it is a bright skit, and affords both excellent opportunity to display their talents. A Domestic Cyclone, played by Charles W. Bowser and a co. composed of George T. Welch, Lillian Billings, Leona Luke, and Root Sutherland, presents complications of an amusing nature. Master Joe O'Hare sang several ballads sweetly. The rest of the programme was furnished by Charlie Case, Billy Carter, Fred Niblo, Ed Goodwin, Sam Morrison and the McCoy Sisters, Zrenyi, Lavender and Tomson, Eldora and Norine, Powers and Hyde, and the biograph. Business very good. For the week 19-24, Joseph Hart and Carrie De Mar, Derenda and Breen, Reed Family, Kleist Brothers, J. H. Stoddart and Co in The Long Strike, Howley and Leslie, George W. Day, Hassan Ben Ali's Arabs, three Vilona Sisters, Rudinoff, Swan and O'Day, and others.—Olympic (A. A. Spitz, manager): H. W. Williams Own co appeared here 12-17 and gave the strongest and best show seen at this theatre this season. The Four Cohans were the special feature on the bill. They presented George M. Cohans sketch, Running for Office, and made a tremendous hit. They were recalled time and again. The three Polos had an athletic act, which was entirely new, and Clarice Vance sang coon melodies in a decidedly pleasing manner. The remainder of the bill was of high order, the specialties being by Waterbury Brothers and Tenney, Jones, Grant and Jones, Elinore Sisters, Webb and Hassan, and Emmonds, Emerson and Emmonds. Business large. Fields and Lewis' Broadway Burlesquers 19-24.—Westminster Theatre (George H. Batcheller, manager): Faust's Metropolitan Burlesquers opened a week's engagement here 12, presenting a good vaudeville and burlesque bill to good audiences. In the co. were Nelson, Glinseretta and Demonio, Golden Gate Quartette, Jessie Burdick and Emily Howard, Helena Englebart, Adella Rose, Sophie Thorne, and others. Gus Hill's Tammany Tigers 19-24.—Items: Manager Batcheller, of the Westminster, contributed a good share of the receipts of the two performances 13 to the *Telegram* Poor Children's Christmas Dinner Fund.—Tenley and Simonds, who appeared at the Olympic last week, were the recipients of several beautiful floral offerings during their engagement, giving further evidence of their popularity here.—Bert Coote and Julie Kingsley, Hilda Thomas and Frank Barry, and Master Joe O'Hare are rebooked to appear at Keith's at an early date. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—The Vanity Fair Burlesque co. was the attraction at the Bon Ton 12-17 to fair patronage. A Winter Carnival is the olio podrida which opens the bill with songs and specialties predominating, and is presented with special scenery, exquisite costumes, mechanical effects and a number of shapely girls. In the olio are Pauline Mayhew, Ralph Johnson, Farrell and Taylor, Annie and Lizzie Darling, Lowell and Lowell, Morrissey and Rich, and Sparrow. Creme de Mentha, by Fred J. Huber, concludes a satisfactory performance. Ruth Ward appears to advantage in this burlesque, which is handsomely staged and mounted. Williams and Walker's co. 19-24. Roeber and Crane Brothers' co. 26-31.—Items: Harry J. Le Vene, of Brooklyn, took charge of the advertising department at the Bon Ton Theatre 12.—Appearing at the Palma Club stag here 13 were Cora Routt, Charles Duncan, Duke Durrant, Wilgus and Page, Ethel Vane and Hale Vickers, and Elsworth and Burt.—At the Royal Arcanum stag in Hoboken, 13, appeared Harry Thompson, Julia Raymond, Elsie Martins, Belle Barton, Annie St. Tel, Hyberta Pryme, Al. Raymond, and Charles Duncan.—The Bon Ton is constantly putting in new scenery. A new set was displayed 12. There has been a falling off in the attendance at this house for the past two weeks, due no doubt to so much opposition.—Fred J. Huber is still piloting the Vanity Fair co. WALTER C. SMITH.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): The elite of the city attended the performances of the week opening 12. The magnet was Marshall P. Wilder, who came with a budget of old and new stories that, as told by himself, never fail to amuse. Grace Huntington in Checkmate, assisted by Clarence Heritage and Henry Rich, were accorded the applause they earned. The other entertainers were Yorke and Adams, Romalo Brothers, George Graham, Daly and Devere, Kelly and Reno, Emerson and Scharf, B. G. Harlan, the Magineys, and Walter Deaves. Fitzgerald and Sells and others 19-24.—Gaiety Theatre (Agnes Barry, manager): The Broadway Burlesquers opened 12 to big business and gave a fair performance. Among the co. are Fields and Lewis, John Kernell, Harry Le Clair, Merritt and Rosella, Mitchell Sisters, and Marie Richmond. Weber and Field's Glad Hand 15-17. CHARLES N. PHELPS.

BUFFALO, N. Y.—The usual strong bill prevailed at Shea's 12-17. Mr. and Mrs. Sydney Drew were the features and made a big hit with their funny sketch, When Two Hearts Are Won. Lew Bloom and Jane Cooper, and Mlle. Ani scored heavily. Others were Nellie Burt, the Randalles, Vinnie DeWitt, Johnson and Dean, Madeleine Shirley, and O'Brien and Havel. Business big.—Al. Reeves' co. appeared at the Court Street 12-17 to good business. The co., which is composed of white and black talent, is not up to the average. In the olio were Fannie Thatcher, Mitchell and Jess, the Cope Sisters, Barton and Ashley, and Al. Reeves. Gay Masqueraders 19-24.—Business continues excellent at the cozy little Empire, and the high standard of attractions is still maintained. The bill 12-17 included Ward and Curran, Brooks and Brooks, Chulita, Johnson and McKay, May Peterkin, and Helen Hartly. REINOLD WOLF.

SAN FRANCISCO, CAL.—Camilla Urso's violin playing was heartily enjoyed by large audiences at the Orpheum week 4-10. Batty's bears created much amusement. Baker, Sellery and Bartlett were good in a rough and ready sketch, entitled Divorces While You Wait. Emma Carus, Lillie Western, Harry Atkinson, Joe Flynn, the Wilson Family, and Arnesen repeated their successes of the previous week. Five new turns are promised for week 11-17. George Fuller Golden, Julius Witmark, Markell Sisters, Frank La Mondue, and Violet Dale.

Maud Gage, a young and pretty whistler, from Chicago, has made a hit at the Chutes. Other attractions are Orme, Conchita, Claire Fox and Jack Robinson, Lola Ashby, and A. L. Rhorer.

A new contralto named Mollie Swift has been singing well at the Oberon. FRED S. MYRTLE.

CLEVELAND, O.—The Gay Masqueraders, managed by Bobby Manchester, who has many friends in Cleveland, opened a week's engagement at the Star 12, and were favored by big houses. McNulty and the Model opens the bill, followed by the olio, which contains the Electric Clark Sisters, Nick and Blanche Murphy, McCale and Daniels, and Adgie and her lions. The entertainment closes with the military spectacle, Columbia Forever.—Mlle. Adgie sustained an injury early in the week, which compelled her to stay out of the bill for four performances. She resumed her act Thursday evening, 15.—Sam Devere's Own co. week 19. WILLIAM CRASTON.

BALTIMORE, MD.—Al. Reeves holds the stage of Kernan's Monumental, where it puts up a good all round bill of burlesque and vaudeville. Among the stellar attractions are Harry Emerson, Mitchell and Jess, Cope Sisters, Unique Quartette, Alice Gray, Zoe Ball, Barton and Ashley, Fanny Fern Thatcher, the De Graff Sisters, and Al. Reeves in his clever banjo work. Sam Devere's co 26. HAROLD RUTLEDGE.

WASHINGTON, D. C.—The High-Rollers Burlesque co. was the attraction at the Lyceum, opening 19, to a large house. The Paresis Club and A Lady of Quantity are the burlesques. Al. Reeves co. commences an engagement 26.—The Bijou presents this week Press Eldridge, Mayme Gehrue, Falke and Semon, the Nevaros, Bob and George Quigley, Brilliant Comedy Four, and the Wellington Sisters. JOHN T. WARDE.

PITTSBURG, PA.—Reilly and Wood's co. opened at the Academy of Music 12 to a packed house, giving a first-class bill. Next week, Moulin Rouge co.—The vaudeville bill at the Grand was an attractive one the week of 12-17. An entire change next week. E. J. DONNELLY.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Roeber and Crane Brothers were the drawing cards 12-17. Interest centred in the wrestling exhibitions between Roeber and local aspirants. Bigger and Dreller, West and Williams, Marjorie Maxwell, Ford and Dot West, Rosalie, Alf Grant, and the Crane Brothers furnished the olio. Business opened fair. Australian Beauties 19-24. Zero 26-31.—Waldmann's New Theatre (Fred Waldmann, manager): The Rose Hill co. gave a clean and thoroughly enjoyable performance 12-17. Round the Town introduced the co., followed by the Dawsons, Cunningham and Grant, Blanche Newcomb, Rice Brothers, and the Gardners. Treat Her Kindly was a bright and funny farce. Wicked Paris was the afterpiece. Business opened light. Primrose and Dockstader's Minstrels 19-24. Gay Masqueraders 26-31. Beginning 26 and continuing the remainder of the season, Manager Roter announces Monday matinees as a special feature at his house.

NEW BEDFORD, MASS.—Theatre (William B. Cross, manager): Navin Brothers' Vaudeville co. 12-17 opened to large audiences. The wargraph, Hamlin and Newcomb, Willie Robins, Bryant and Wilson, Professor Tyler and his dogs; Hamlin and Hamlin, the electroscope, and the bioscope provided amusement for the spectators, who were generous with their applause.—The Empire, formerly known as the Olympic, was reopened 12 under the management of William J. Frawley. The house was crowded at every performance. A very pleasing entertainment was furnished by Humes and Clayton, Matt Healey, Dillon and Harrington, Lynott Sisters, J. Harrington, and Sam and Josh. Edith McPhail was booked to appear, but was compelled to cancel owing to serious illness. The following people have been engaged for week 19-24: Joe Allen, Irene Dodge, Bills and Manchester, and Harry Newman.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): The programme presented week 12-18 drew good attendance. Uncle Tom's Cabin, in one act, and good specialties were given by the co., embracing Grace Gilmore, Edna Wilmer, Kittie Pink, Mlle. Viola, Edith Wilmer, Bessie Evers, Fred Langley, Sam Green, Sats Zaroni, Harry Stone, and Alexander Owens.—Olympic (John Balestra, proprietor; Ed Still, business-manager): Week 12-18 opened to fair houses. A good bill was presented by Charles Ellsworth, Charles Gardner, Marion Sisters, Lillie Gardner, Amy Ellsworth, Adraine, Babe Harrington, Polly O'Neil, Bessie Green, Nettie Evans, Bobby Carroll, and Teddy La Duc.—Straka's Tivoli (John Straka, proprietor): An attractive entertainment is given at this house week 12-18 to good patronage. The entertainers are Laura Wells, the Coast favorite, and Lafe Woodson.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): There were so many good things on the list 11-17 that it is hard to say which were the best. The Rossow Midgets and Charlie Rossow in impersonations made a big hit. George Evans was also a favorite, and the Leonidas troupe of cats and dogs repeated their former hit. Maude Courtney is a big favorite with her songs, and Mr. and Mrs. Tobin in a musical comedy were clever. Bobby Ralston, Ordway and Rand, and the Newsboys' Quintette completed the list.—Item: Business at the Orpheum has grown so that Manager Lehman has added an extra matinee, dropping the Wednesday matinee and changing the matinees to Tuesday, Thursday, Saturday, and Sunday.

OMAHA, NEB.—Business at the Creighton-Orpheum continued magnificent to the end of the week ending 10. This was largely owing to the splendid attraction offered and which was briefly reviewed last week, consisting of Zazelle and Vernon, the Rossow Midgets, Carl Damann Acrobatic Troupe, John C. Rice and Sallie Cohen, George Evans, and others.—At the popular Trocadero the Japanese Akimoto Troupe have made such a hit that they will remain another week. Only secondary in interest are the specialties of Pearl Andrews, Sisters Leon, the Paolis, Stevens and O'Byron, Keno and Wayne, Lewis and Evans, Leon and Miller.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Harry Lacy and Ida Van Siclen and co. scored an immediate and decided hit in Bob Rackett's Pajamas, furnishing fun galore. Herbert's trained dogs are marvels. Nothing approaching some of their feats has ever been seen here. Of the holdovers Flo Irwin in the Gay Miss Con was a greater favorite than ever. James H. Cullen sang a new lot of parodies and Frank and Don and the Four Florences continued to please. The new biograph views were extremely good. Business for week 5-11 was very large. Coming 12: Harry Atkinson, Joe Flynn, Lillie Western, the Wilson Family, and Emma Carus.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): Business to capacity week 12-17. The olio was headed by J. W. Ransone, who impersonated Roosevelt, Croker, and Hill in a delightful manner. Dean and Jose, Bessie Taylor, LeRoy and Morris, Cross and Holden, DeVilliers, and the biograph contributed to the good bill presented. Herbert Cawthorne and Susie Forrester, the Juggling Johnsons, Madame Flower, Welby, Pearl, Keys and Willis, Moreland, Thompson and Roberts, Kimball and Donovan, and the biograph 19-24.

INDIANAPOLIS, IND.—Empire: Harry Stewart and Crissie Sheridan head the bill of the City Sports week of 12. Mr. Stewart is one of the best Hebrew comedians seen here for some time and the majority of the comedy devolves upon him. The olio includes Lecoy and Gaylor, the Monte-Myro Troupe, Whitelaw and Stewart, Scanlon and Stevens, and Farnum and Nelson. The two burlesques are good; costumes attractive and scenery handsome. A first-class performance is given and business up to the standard. Harry Morris' Lambs week of 19.

FALL RIVER, MASS.—Academy of Music (William J. Wiley, manager): Bon Ton Burlesquers Dec. 19-21. Gayest Manhattan (Eastern co.) 22-24.—Casto Theatre (Al. Haynes, manager): Bessie Gilbert, Pete Baker, Cooke and Clinton, Derenda and Breen, Lillie Allyne, Murray and Aldan in A Personal Affair, and Ed. Chrissie were in the bill 12-17.—Rich's Theatre (A. E. Rich, manager): Dark 5-14. The Jaxons 15-17. Rose Sydell's London Belles 19-21.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): The following bill will be presented week 19: Mr. and Mrs. Harry Bndworth, in A Royal Visitor; Dollie Mestayer and her pickaninnies; William Rowe, Brannan and Collins, Carlosa, Kelly and Reno, the McRobies, the Brandon Trio, William Ross, and Coogan and Bacon. Business is on the increase.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Bill week 12 was headed by Milton and Dollie Nobles in their bright sketch, Why Walker Reformed. Ray L. Royce, an excellent mimic; the funny Brownie Band, McBride and Goodrich, Hadley and Hart, Jerome and Alexis, Collins and Breen, and C. W. Littlefield completed a bill of great merit.

TORONTO, CAN.—New Bijou (M. S. Robinson, manager): The bill 12-17 includes the charming Lillian Burkhart and co. in the bright little comedietta, A Passing Fancy. The others are Ralph Stuart and Florence Stone and co. in Second Floor Spoopendyke, John Kurkamp, and the Kleeney Family.—Empire Theatre (Burrows Raymond, manager): House dark 12-17.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): The Glad Hand co. 12-14; poor houses. Specialties by Douglass and Ford, Halliday and Ward, Post and Clinton, Fields and Wooley, and Manning and Weston.—Gaiety Theatre (James Hearne, manager): House show 12-17; fair houses. Flatow and Dunn's Burlesque co. 19-24.

WORCESTER, MASS.—Park Theatre (Shea and Wilton, managers): The bill 12-17 included Leo Dervalto, Bryant and Saville, Clements, Marshall and Little Sunshine, Lotta Gladstone, Bennett and Rich, Hal Merritt, Stirk and Anita, and the biograph. S. R. O. nearly every night. Milton and Dolly Nobles 19-24.

HELENA, MONT.—The opening of the World's Fair Concert Hall, F. M. Knudtson, manager, which occurred 5, was a distinct success, and the future of the Concert Hall seems to be assured. In the opening bill were Anita Lamont, Della St. Clair, and the Dasellers.

QUEBEC, CAN.—Gaiety Theatre (Camille Cordallez, lessee): The following people appeared 5-10: Buffalo and Allayrd, Mudge and Morton, Palmer Sisters, Harmant, Louis Verande, and Professor Gardner with his baboon and the pony. Business fair. Nothing booked.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues good. New stars week 12 are Percy and West, Alice Clark, Mel. Primrose, Cora Reynolds, Shaw Brothers, Mamie Castle, Clarence Leonard, William J. Wells and stock.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Irwin's Majestic Burlesquers 12-17 to satisfactory patronage. Co. good and pleased. Miaco's City Club Burlesque co. 19-24.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Jermon's Black Crook co. 12-17 did nice business; good organization. Roeber and Crane Brothers Vaudeville and Athletic co. 19-24.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): The Venetian Burlesque to fair business 8-10. Miss New York, Jr, 15-17. Professor Carpenter 19-21. Bohemian Burlesquers 22-24.

DETROIT, MICH.—The Capitol Square Theatre is open this week. 11-17, with May Howard's Extravaganza co. Gay Morning Glories follows.

MATTERS OF FACT.

Persons having autograph letters of famous stage people which they are willing to sell will do well to communicate with W. R. Benjamin, 1125 Broadway, New York.

Anne Sutherland, who has been engaged to appear in Zaza, has frequently been erroneously addressed as "Annie" Sutherland.

The Blondell-Fennessey company, in A Cheerful Idiot, broke all records for business at Manager Feinler's Theatre, Wheeling, W. Va., last week.

William B. Gross, manager of Shore Acres, says that attraction played on Thanksgiving Day at the Boston Theatre to gross receipts of $4,183.

Tennessee's Pardner played Alliance, Neb., Dec. 3, on guarantee. The attraction was billed and heralded for one hundred and fifty miles in each direction. A party of fifty people came from Edgemont, S. D., 111 miles away, and double that number from Crawford, about forty miles distant. The theatre was packed to its utmost capacity.

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CORRESPONDENCE.

(*Continued from page 8.*)

14; good house. Scott's Minstrels 24. A Gay Old Time Jan. 5. What Happened to Jones 16.

CANTON.—THE GRAND (M. C. Barber, manager): Leon and Adelaide Herrmann pleased a fair audience 13. The Heart of Chicago 19. A Breezy Time 21. Boston Lyric Opera co. 26-31.

ELYRIA.—OPERA HOUSE (W. H. Park, manager; Dykeman and Matthews, associate managers): Pasquali Concert co. 8 pleased a small house. Garry Owen 15.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): June Reed Concert co. 7; excellent performance. McDoodle's Flats drew a good house 8; co. fair.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): The Herrmanns 12 pleased a fair-sized audience. Ward and Vokes 15. Field's Minstrels 31. Shore Acres Jan. 2.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Irene Taylor co. 12-17. Plays presented: Fate, East Lynne, and A Sister of the Red Cross; co. good; business fair.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Lost in New York 9; good co and play. Pasquali Concert co. 10; full house; audience pleased.

NORWALK.—GARDINER MUSIC HALL (S. J. Gilger, manager): A Hired Girl 7; big house.==ITEM: Manager L. C. Bradley has moved to Cleveland.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Shanty Town 12; light business; performance fair. Knobs o' Tennessee 15.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): El Capitan 7; fine performance; S. R. O. The Night Owls 15. Katie Rooney 17.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Porter J. White in Faust 14. Cora Van Tassel in The Volunteer 26.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Knobs o' Tennessee pleased a fair audience 12. A Hired Girl 14.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): A Breezy Time drew a fair house 10.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Down in Dixie 13; good house. John Martin's Secret 15.

BELLEFONTAINE.—OPERA HOUSE (T. L. Hutchins, manager): The Boston Lyric Opera co to a large and pleased audience 14. The Derby Winner 30.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. S. Bronson, manager): A Guilty Mother 15; large and pleased audience. The Volunteer 26.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Garry Owen 10; big business; good performance.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Jolly Lot 21.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Lost in New York 13.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Local minstrels 29.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Garry Owen 16.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Lost in New York 17.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Payton Comedy co. in The White Cross, A Regular Fix, The Master Man, East Lynne; light business. No performance 8, 9 account blizzard.==ITEM: Manager Pliny Pullign severed his connection with the co. here and is assisting in producing the Elks' Minstrels 15

GUTHRIE.—MCKINNON'S OPERA HOUSE (S. A. Mann, manager): Andrews Opera co. to packed houses 8, 9. Martha, The Bohemian Girl, and Fra Diavolo were sung. Ada Walker has joined the co. to sing leading parts

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Andrews Opera co. 10, 11 in Fra Diavolo to S. R. O.; appreciative audiences; receipts, $300.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. E. Steward, manager): Mahara's Minstrels 6; performance good; fair house. The Pulse of Greater New York 8; fair house. Hi Henry's Minstrels 13. The Span of Life 14. U. T. C. 16.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Stowe's U. T. C. 3 to 8. R. O. Mahara's Minstrels 17. A Romance of Coon Hollow 19. Hogan's Alley 10 canceled.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): J. Walter Kennedy in Samson did not prove much of a drawing card 8. A Jay in New York contained many funny things but did not seem to strike the fancy of the small audience 12. Peck's Bad Boy 14.== HERSKER'S THEATRE (John Hersker, manager): Dark.==ITEMS: Manager Quirk was in New York on business. H. W. Becker, of Girardville, is said to be organizing a stock co to build a theatre at Tamaqua.—C. D. Kater, proprietor of the Grand, is spending the Winter in Philadelphia. R. W. SHERTZINGER.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Dorman Thompson with his perennial attraction, The Old Homestead, and a good co. to fair business 7. Tony Farrell in The Hearthstone 9 to fair business. The co is very good and includes Bertha Welby, who is pleasantly remembered in this city. A not insignificant member of the co. is Baby Welby, one of the brightest child actresses. Peck's Bad Boy to the usual large juvenile audience 10. Corse Peyton's Stock co. opened for one week 12, and although business here has been fairly good yet it is a distinct disappointment to the co., as they are earnest in their efforts to please, giving a good repertoire and a fine line of specialty work. The business shows a great falling off from that of last season, due, no doubt, to the near approach of the Christmas holidays. Repertoire: Denise, Woman Against Woman, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock. Shore Acres 21. De Wolf Hopper 22. The Midnight Alarm 23, 24. What Happened to Jones 26. The Donovans 27, 28. My Sweetheart 29, 30. Mr. and Mrs. Russ Whytal 31. Maud Bullman co. Jan. 2-7.==ITEM: The Christmas MIRROR is what it has always been, the brightest and best of its class. Its contents are a revelation of the power it wields for good, when the most eminent members of the dramatic profession hasten to avail themselves of the opportunity to express their appreciation of it.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Waite's Stock co. closed a week 10 Eleven performances were given to fair business' Davis' Sister, That Dangerous Woman, The Power of Love, The Gypsy Queen, East Lynne, The Flag of Freedom, Miss Carrots, A Boosier Heroine, The Two Kids, and Neil the Waif were admirably presented. Annie Louise Ames heads the co. She is a very conscientious actress and did excellent work; rest of co. good. Pleasing specialties are introduced by Miss Pauline, Harry Fielding, and the Elmore Children. The Two Kids, a comedy drama in four acts, had its initial production during this engagement. The scene of the play is laid in New England, and it was well received. It was written especially for the Elmore Sisters and affords them ample opportunity for their excellent specialties. The New England Opera co opened for a week 14 in The Isle of Champagne to a packed house; fine performance. ==ITEM: Miss Ames held a reception on the stage after the matinee 8.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): What Happened to Jones was well presented 12 to good business. Audience delighted, particularly with the work of Bert C. Thayer, E. Soldene Powell, Cora Williams, and Lois Francis Clark. Blanche Johnson was too ill to appear and her place was creditably filled by Elanore Broadbay. John W. Allison, Maude Allison, and Laura Case joined co here. They will succeed Bert C. Thayer, Blanche Johnson, and Lois Frances Clark 26. The co. will rest 19-24. Grimes' Cellar Door 13 to fair business. Co., aside from James B. Mackie and Louise Sanford, exceedingly amateurish. A Bachelor's Honeymoon 17. Tommy Shearer co 26-31.==ITEM: The Christmas number of THE MIRROR, "whose beauty did astonish the survey of richest eyes," has "come in very happy time" "with a countenance as clear as friendship wears at feasts."

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Kane Opera co. 9 in The Grand Duchess; fair and appreciative audience. Stetson's U. T. C. 10; good business and pleased audiences. In Old Kentucky 12; large and enthusiastic audience. Benefit for Farnum co 13 in George H. Bubb's drama, Stars and Stripes; fair-sized and appreciative audience. Manager Bubb gave the benefit for the company so they would be able to leave for their homes. Mr. Bubb has been very kind to the entire co. The Stars and Stripes was done by the Bubb Comedy co. on the road and received much praise. Peck's Bad Boy 17.==ITEM: Accept congratulations upon the excellent Christmas MIRROR. It is the most artistic copy ever published by you in my experience of twenty years a correspondent.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Martin's U. T. C. 12 to fair business. Shore Acres 16. De Wolf Hopper 20. Mr and Mrs. Whytal 26.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Aborn's New England Opera co. 5-10 to good business, presenting Said Pasha, Fra Diavolo, The Fencing Master, The Isle of Champagne, The Beggar Student, The Bohemian Girl, and The Circus Clown. Shea-McAuliffe co. opened for a week 12 to big house. Plays presented: The New Fire Patrol, The Man o' War's Man, Southern Chimes, Kidnapped, 'Way Down in Maine, and The Snares of New York.==ITEM: The opera Iolanthe will be produced by local talent Jan. 9-11. The production will be under the supervision of Joseph P. Burns, formerly of the Duff Opera co.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Corse Payton Stock co. closed a good week's business 10. The Liliputians in The Golden Horseshoe were given an enthusiastic reception by three large audiences 12, 13. It was their first appearance here and their novel performance gave great satisfaction. J. Walter Kennedy in Samson played to light house 14. The play and co. are lacking in strength. Barney Ferguson and a good co. in Muldoon's Picnic pleased a small audience 15. Shore Acres 19. De Wolf Hopper 23. Waite's Opera co. 26-31.==ITEM: Tom Daily, of the advertising forces of Ringling Brothers' Circus, returned to his home in this city 10. It is the general opinion that this year's Christmas MIRROR is superb.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Bauer's Band (local) gave an excellent concert 8 to a very large house. Denman Thompson, supported by a good co., presented The Old Homestead 9 to S. R. O. Martin's U. T. C. co. 14 to good business, giving the best production of the play ever witnessed in this city. Milt G. Barlow played Uncle Tom. Shore Acres 17. De Wolf Hopper 19 ==ACADEMY OF MUSIC (Burgunder and Reis, managers): Cameron Clemens co. presented to good houses in an admirable manner 12-17 Shadows of a Great City, Raglan's Way, Eagle's Nest, East Lynne, The Smugglers, A Russian Romance, and Under False Colors. New York Stock co. 19-24.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Town Topics 9; small but appreciative audience; pleasing performance. King Dramatic co. 12-18 in Hands Across the Sea, Faust, The Power of the Press, The War of Wealth, The Cotton King, The Cherry Pickers, The Last Stroke, and The Two Orphans; fair business; good co. John Thomas Concert co 20. Royer Brothers 21. Stetson's U. T. C. 24. Peck's Bad Boy 26. Lost in New York 27. What Happened to Jones 28. A Misfit Marriage 29.== OPERA HOUSE (J. G. Ellis, manager): Farnum Stock co. 5-10 failed to appear. Macauley-Patton co. 12-17 in The Minister's Son, Royal Rags, Only a Farmer's Daughter, A Sly Old Fox, Fate or Rose Cottage, and The Struggle for Gold; light houses; good co.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; Fred Alles, manager): What Happened to Jones 8; small house; best of satisfaction. Bert Thayer, B. McDonough, and Blanche Johnson deserve special mention. Tommy Shearer opened 12 for a week in Only a Farmer's Daughter to fair house. Other plays presented: Dangers of a Great City, The Black Flag, A Coal Black Lady, Blacklisted, The Factory Girl, and A Waif of the Mines. Shore Acres 20. J. Walter Kennedy 22. The Donovans 24. A Jay in New York 28. The Midnight Alarm 27. My Sweetheart 29.==ITEMS: Manager Alles is arranging for special trains for Shore Acres.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): Wilson Theatre co. closed a successful week 10. Plays presented: The Galley Slave, The Two Orphans, The White Slave, The Middleman, Kidnapped, and Why Jones Left Home; co. strong. Smith Sisters 12; pleased audience. Kane Opera co. in The Grand Duchess to a medium house 14, giving satisfaction. Wargraph 19. Next Door 20. Grimes' Cellar Door 24. Boston Symphony Orchestra 30. Lost in New York 31.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Waite's Stock co. in That Dangerous Woman, Miss Carrots, The Power of Love, The Hoosier Heroine, An American in Ireland, Carmen, and East Lynne 12-17.==GRAND OPERA HOUSE (George M. Miller, manager): Dewey's Reception in McFadden's Alley was well received by good houses 8-10

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Kane Opera co in The Grand Duchess delighted a large audience 10 (return date). The clever specialty of Miss Hazard deserves mention. Wilson Theatre co. opened 12 with The Middleman to good house.==ITEM: Mr. Oliver, musical director, Kane Opera co., gave a finished organ recital in Christ Church.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Spooners 12-17 in A Fair Rebel, Hobson's Choice, That Girl from Texas, The Pearl of Savoy, A Woman's Devotion, Dr. Jekyll and Mr. Hyde, The Obstinate Family, and The Little Treasure; big business ==SCOTT'S HALL: Pittsburg Orchestra, Victor Herbert, conductor, 13; large audience; fine performance.

PITTSTON.—MUSIC HALL (C. C. King, manager): Kane Opera co. in The Grand Duchess 8; deserved better business. Grace Hazard as Wanda merits special mention. Guy Brothers' Minstrels 12 delighted a packed house. William Probyn and David Carter, Pittston boys, received ovations. Grimes' Cellar Door 14; fair business and performance. Ford's Dramatic co. 19-24. American Dramatic co 26-31.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Brosnahan-Jackson comedy co. closed a week 10; business fair. Plays presented: Only a Farmer's Daughter, Forgiven, A Child of Destiny, Maine and Georgia, A Daughter of the 21st, and Turned Up. Pittsburg Orchestra, Victor Herbert, conductor, 12; big business; best of satisfaction. John Thomas Concert co. 13; large house, giving satisfaction.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Waite's Comic Opera co. 12-17; business light, owing to approach of holiday season. The chorus this year is a great improvement over those of former years. Marie Laurens was suffering with throat trouble. Her place was filled very acceptably by Louise Moore and Julia Gifford.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): In Old Kentucky 13; good house. Lulu Tabor is excellent as Madge. Egypta (local) 14-16; well presented. Stetson's U. T. C. 17. Williams Stock co. 19-24, opening in Jim the Westerner. Lost in New York 26. What Happened to Jones 27. A Misfit Marriage 30.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): A Stranger in New York 8; large and pleased audience. Irene Myers co. 12-14 in The Silver King, The Black Flag, and The Burglar attracted fair houses. The Tarrytown Widow 23 The Girl from 'Frisco 26.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Huntley-Jackson co. 5-10, presenting The World, The Fast Mail, The Tornado, Wife for Wife, and The Middleman to good business; satisfactory performances. The Donovans in Dewey's Reception 13; medium business; pleased house.

LEBANON.—FISHER ACADEMY OF MUSIC (Appell, Meeley and Markley, lessees; F. D. Coyle, manager): What Happened to Jones 9; delighted audience. Shore Acres 12; fair-sized house. J. Walter Kennedy in Samson 13; poor business. Dewey's Reception in McFadden's Alley 15.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Royer Brothers in Next Door gave a laughable performance to a topheavy house 8. Kane Opera co gave a fine performance of The Grand Duchess to a medium audience 12. Will play return date 19.

GIRARDVILLE.—PALACE THEATRE (J. B. Hoellman, manager): The Hearthstone 2; good house; audience pleased. Stetson's U. T. C. 5; good house; audience pleased. J. Walter Kennedy in Samson 9, 10; poor houses. A Jay in New York 13. Peck's Bad Boy 16. Rappahannock Dramatic co. 19, 20.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The Wheel of Fortune gave a poor performance to good business 10. John Martin's Secret 12 gave satisfaction to poor business. In Old Kentucky pleased a good audience 14.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Boston Ladies' Military Band 9; S. R. O., giving satisfaction. Next Door 15. Ariel Ladies' Sextette 19. Grimes' Cellar Door 22.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Wilczek Concert co. 8; large house. Peck's Bad Boy to light business 9. Tony Farrell did a fair business 10 in The Hearthstone; audience pleased. Huntley-Jackson Stock co. began a week's stand 12 to fair house.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Fadette's Orchestra 12; S. R. O.; audience pleased. A Jay in New York 14; small business; performance satisfactory. Himmelein's Ideals 19-24.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): Kane Opera co. in The Grand Duchess 13, to fair house; performance first class. Next Door 18.==ITEM: Maurice Paure, of the Kane co., is dangerously ill at this place.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Her Majesty the Cook 10; fair business. Martin's U. T. C. 13; fair business. Waite's Stock co. 19-24.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Wheel of Fortune 9; fair house. Wilson's Minstrels 16. Cornell Glee Club 27. What Happened to Jones 29. Grimes' Cellar Door 31.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curren, manager): Boston Ladies' Military Band 11; S. R. O. Town Topics 15; S. R. O.; excellent performance. Labadie co. 19-24.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Town Topics 12; poor house; good performance. Boston Ladies' Military Band 15; S. R. O.; good business.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): James B. Mackie in Grimes' Cellar Door 12; fair business; good co. Slayton's Jubilee Singers 26.

ATHENS.—ELSBREE OPERA HOUSE (M. F. Foley, manager): Guy Brothers' Minstrels 9; large and pleased audience.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): A Gay Old Time 8 and The Hearthstone 12 canceled. J. Walter Kennedy 16.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Genary and Coxey Burlesque co. 14. A Jolly Lot 19.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): A Jay in New York 9, 10; fair business; satisfactory performances. The Donovans 20.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Hobson's U. T. C. 12; S. R. O.; co. good.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Clint Ford's Dramatic co. 12-17 opened to fair business.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Mozart Symphony co. 14; small house; co. good.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): War Pictures 9; poor entertainment; small house. Grimes' Cellar Door 20. Stetson's U. T. C. 23.

CORRY.—OPERA HOUSE (W. K. Stone, manager): Wilson's Minstrels 13; moderate business; good performance. J. E. Toole 29. Darkest America 4.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Muldoon's Picnic 12; performance good; fair house. Genaro and Coxey co. 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Joshua Simpkins 10; fair audience; co. first class.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): De Witt Miller 16 delighted a large audience.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Dark.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Dark.

MEADVILLLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Wilson's Minstrels 17.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Undergoing repairs.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (John Drewsen, manager): Side Tracked, 8-10; good attendance; performance average. McGinty the Sport 12-14; good houses; satisfactory performances.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Katherine Rober co. opened for a week 12 in The Deacon's Daughter to a fair house. Bon Ton Burlesquers 23. Harry La Marr 26, 27.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Rice's Comedians closed a week 10; good business; general satisfaction. The Little Minister 12. Katherine Rober co. 19-24.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Charles Manley in Down on the Farm 26.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Heart of Maryland 8 was well given to a crowded house. What Happened to Jones 9; good performance; light house. A Texas Steer 10; fair business. Marie Wainwright in Shall We Forgive Her 13; fair business. Klimt-Hearn co. 12-17; crowded houses. Repertoire: Work and Wages, Kidnapped, Old Money Bags, The Lights o' London, and Pawn Ticket 210. The Liliputians 24.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): A Texas Steer 9; good performance; large house. Marie Wainwright, well supported, in Shall We Forgive Her 10; performance excellent. Arnold's Fun Makers 12 to S. R. O.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Mason's Comedy co. in vaudeville 5; small business; unsatisfactory performance. S. M. Spedon 7; splendid entertainment; good business. Maximilian Dick 19. Sanford Dodge 31-Jan. 2.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): O'Hooligan's Wedding 6; light business; Frank Howard Concert co. 12, 13; satisfactory performances. Maximilian Dick 15. Tim Murphy 17.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): A Stranger in New York 8, 9 pleased fair houses. Sol Smith Russell 17. Hanford-McLean-Tyler co 19-21. Julia Marlowe 22. A Milk White Flag 23-24. My Friend from India 26-28.== NEW MASONIC THEATRE (Staub and Sheetz, managers): Peters Comedy co. 5-10 in A Miserable Marriage, My Boys, and Old Sojer pleased light houses. A Turkish Bath 12-14 was patronized by deservedly light houses. A Texas Steer 19. Digby Bell 26-28. ==GRAND OPERA HOUSE (Wash Blackburn, manager): Queena was presented by the Hopkins Stock co. 5-10, followed by Fern Cliff 12-17, with the following specialties: Almont and Dumont, Hodgden and Heatherton, Ola Hayden, and Ezra Kendall.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Hopkins Stock co. in Saints and Sinners 12-17; good houses. The vaudeville bill included Jess Dandy, Hayden and Heatherton, Ola Hayden, and the Biograph. May Blossom 19-24.==AUDITORIUM (Benjamin M. Stainback, manager): The seats on the first floor have been removed and the building converted into an arena, wherein Professor Gleason, the noted horse tamer, has given nightly exhibitions for an engagement of ten nights beginning 7. ==GRAND OPERA HOUSE (R. S. Douglas, manager). Dark.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Creston Clarke presented The Marble Heart Nov. 29, 30 to S. R. O. James-Kidder-Warde co. 31 in The School for Scandal to capacity; performance pleasing. Lewis Morrison in Faust 4. A Stranger in New York 10.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Lewis Morrison presented Faust 5; large and pleased audience. Scott's Minstrels 9; small house; creditable performance. Hanford-McLean-Tyler co. 4.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Andrews Opera co. 5, 6 to crowded houses; performances above average. The Nancy Hanks 16.

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TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Chandler Ladies' Orchestra and Concert co 5 to capacity; entertainment first class. The Signal of Liberty 6; small but pleased audience. West's Minstrels 7 delighted a large audience. London Gaiety Girls 8; small audience; performance satisfactory. A Milk White Flag, with John Dunne, Mary Marble, and an excellent co., 9; large and appreciative audience. Clay Clement 12. A Hired Girl 15. Natural Gas 16. A Breezy Time 17.==ITEM: J. V. McStea joined A Hired Girl co. at San Antonio 8 as business-manager and advance agent.—John King, of West's Minstrels, is a former Waco boy.
W. V. LYONS.

SHERMAN.—COX'S OPERA HOUSE (Ellsworth and Brents, managers): Clay Clement presented A Southern Gentleman 6 to satisfactory business. Mr. Clement was at his best and the performance as a whole was admirably adapted to bring out the grace and delicacy of this gentleman's work. A Breezy Time 8 to light business; inclement weather. ==ITEM: Kathryn Webster, of Fitz and Webster, met the A Breezy Time co. here. She will return to Chicago immediately.—Creston Clarke will present here 12 The Ragged Cavalier, his first presentation of this play on any stage.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): West's Minstrels 6; full house; satisfactory entertainment. A Breezy Time 7; small house; co. was strengthened here by the addition of some new people. The Signal of Liberty 8; small house; performance satisfactory. Clay Clement presented A Southern Gentleman 9; well-filled house; performance enjoyable. A Milk White Flag 10; well-filled house; co., headed by John W. Dunne and Mary Marble, is strong; specialties were all first class.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): Hagan's U. T. C. 6; good house; good performance. Louise Brehaney Concert co 7 for Elks' benefit; crowded house; general satisfaction. Ott Brothers in All Aboard 8; clever co.; small house, account inclement weather. West's Minstrels 14.==ITEM: Louise Brehaney sang 4 at the annual Lodge of Sorrow of the local Elks.—The El Paso Lodge is growing rapidly, having over 200 members.

DALLAS.—OPERA HOUSE (George Anzy, manager): West's Minstrels 5; big business; show fair. Clay Clement 8; large and appreciative audience. A Milk White Flag 12. Creston Clarke 14. London Gaiety Girls 15. A Breezy Time 16. Natural Gas 17. A Stranger in New York 20, 21. Si Perkins 22. Me and Jack 24. A Hired Girl 26. Baldwin-Melville co 27-31.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): A Breezy Time 5; fair attendance and performance. Clay Clement in A Southern Gentleman 7; good attendance; satisfactory performance. The Signal of Liberty 10; house topheavy; fair performance. Andrews Opera co. 16, 17. A Stranger in New York 18.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Spooner Dramatic co. 5-10 in The Pearl of Savoy, The Octoroon, An Egyptian Princess, The Flower Girl, The Lawyer's Wedding, and A Yankee in Cuba to good business first part of week; snow and cold weather interfered later. This co is one of the best repertoire cos. that Texas has had for some time.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Jennie Calef co. 5-10, presenting Little Gyp, The Attorney at Law, An American Princess, and Comrades to small business. Weather so bad latter part of week that co. did not appear. Edwin Rostell in Richelieu 14.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Chick, Jolly and Woodson co 5 to a small audience; performance unsatisfactory; co. was billed for 6, but canceled. The Innocent Drummer 8; good and pleased house. London Gaity Girls 12. A Breezy Time 13.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): London Gaiety Girls 7 to poor business. A Milk White Flag 8; large and appreciative audience. West's Minstrels 10; good business. A Hired Girl 12. Clay Clement 13. Natural Gas 14.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Weidermann's Comedians 7-12 in A Naughty Kid, Love Finds the Way, The Heart of Oregon, A Soldier's Sweetheart, and Ten Nights in a Bar Room; poor business, account weather; performance fair.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry Hauschild, manager): London Gaiety Girls 6; good performance; good house. Edwin Rostell 7, 8 in Richelieu and Hamlet; good performances. Ruble-Kreyer co 12-17.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): A Hired Girl 8; small business. A Breezy Time 22. Beach and Bowers' Minstrels 24. Creston Clarke 27, 28. A Stranger in New York 31.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): The Signal of Liberty 7; small house; good play. London Gaiety Girls 9; poor performance.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Creston Clarke to crowded house 9; audience pleased. A Hired Girl 22.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): The Signal of Liberty 9; good co; poor business. Clay Clement in A Southern Gentleman 10; crowded house; excellent performance.

NAVASOTA.—COLUMBIA OPERA HOUSE (Morris Gabert, manager): A Hired Girl 7 to fair business.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): 1492 to packed house 6 and fair business 7. The co gives a very good entertainment. A Parlor Match 9, 10 to light business. The co are hard workers and clever entertainers.== NEW GRAND THEATRE (M. E. Mulvey, manager): Chattanooga drew good business 5-10 ==ITEM: At the Congregational Church the child pianist, Poloma Schramm, gave a recital 5 to a large and enthusiastic audience of musical people. Her technique is wonderful, and although less than ten years old her conception is masterly. One can but marvel that the little head and body could comprehend and execute so much. Owing to the interest taken in her she will give another recital in the Mormon Tabernacle 12.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager):==ITEM: Owing to the failure of the seating to arrive, Manager McLaughlin has been compelled to cancel engagements with The Girl I Left Behind Me co. 16 and The Dazzler 22, and has had to refuse the Frawley co. 19 and The Man from Mexico 14. The seating has been shipped and is expected to arrive in time to be put in place for On the Suwanee River 29.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Primrose and Dockstader's Minstrels 10; S. R. O.; show first-class. Robert B. Mantell 17. Gayest Manhattan 26. The Sleeping City Jan. 2.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Jessie Harcourt Comdey co. 19-24

in The Hand of Fate, The Diamond Robbery, Lynwood, Fair Play, Little Miss Military, and The Birth of Freedom.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): Robert B. Mantell and co. of sterling merit in A Secret Warrant 14; fair house.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Estey's Minstrels to small house 11.

BELLOWS FALLS.—Opera House: Robert Mantell 15.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): Lyceum Stock co., of Baltimore, made a big hit 5, 8-10, presenting The Senator, The Ironmaster, and Moths. Marie Wainwright in Shall We Forgive Her and East Lynne 6, 7; good business; performance good. Sol Smith Russell in Hon. John Grigsby 12; immense audience; performance excellent. The Nancy Hanks 13; fair business; co. not up to standard. The Lilliputians 14, 15 in The Golden Horseshoe to good business; performance good.==Item: Rumors are afloat here to the effect that the old Ford's Opera House, that has for the past seven years been used as a business house, will be transferred into a place of amusement. It is proposed to reopen this house by the first of the year, the management to be in the hands of Jake Wells. Mr. Wells is now in New York making arrangements.

NEWPORT NEWS.—Opera House (G. B. A. Booker, lessee and manager): Frank Tannehill in The Nancy Hanks 8; large and delighted audience. Royal Italian Opera co. 12 drew a good crowd; principals strong, but chorus only fair. Andrews Opera co. 23, 24. Jewett, magician, 27. New York Vaudeville co. 31.

NORFOLK.—Academy of Music (Thos. G. Leath, manager): The Nancy Hanks 9, 10; good business; performances good. Sol Smith Russell 12 in The Hon. John Grigsby; S. R. O.; performance good. Royal Italian Grand Opera co. 14. What Happened to Jones 15. The Lilliputians 16, 17.

CHARLOTTESVILLE.—Auditorium (J. J. Leterman, manager): Andrews Opera co. 9, 10 in Martha, Cavalleria Rusticana, and The Pirates of Penzance; large audiences; performances commendable. Royal Italian Opera co. 16. Herrmann the Great co. 22. J. Walter Kennedy 28.

STAUNTON.—Opera House (Barkman and Shultz, managers): Andrews Opera co. 12, 13 in Martha, and The Pirates of Penzance to large audiences; Myrta French and Mr. Walters were the best heard here for several years. Royal Italian Opera co. 17. Peruchi-Beldeni co. 26-31.

DANVILLE.—Academy of Music (John B. Wood, manager): Peruchi-Beldeni co. 5-10; large and pleased audiences; A Kentucky Girl, My Partner, A Prince in Rags, The Wild Cat, Rip Van Winkle, and Kathleen were presented. Andrews Opera co. 16, 17.

ROANOKE.—Academy of Music (C. W. Beckner, manager): Woodward-Warren co. closed a week's engagement 12; business good; co. clever. What Happened to Jones 14; crowded house; good performance. The Telephone Girl 21.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Woodward Warren co. opened for a week 12 to S. R. O. in The Captain's Mate; audience pleased.

PETERSBURG.—Academy of Music (William E. French, manager): The Nancy Hanks 13; small house. Royal Italian Opera co. presented Faust to a fair audience 15.

FREDERICKSBURG.—Opera House (Goldsmith and Hirsh, managers): Great Southern Band 22.

WASHINGTON.

SEATTLE.—Theatre (J. P. Howe, manager): Dan Sully and his splendid co. in O'Brien the Contractor and Uncle Bob Nov. 30, 1 created a favorable impression; satisfactory business. Sowing the Wind 2, 3. The Span of Life to good business 4, 5. ==Third Avenue Theatre (W. M. Russell, manager): Two Married Men 27-3 kept up the "big business" record of this popular theatre; the farce abounds with odd situations, and is played by a clever co. ==Items: Local Lodge, B. P. O. E., No. 92, gave a huge stag social at the Jefferson Street Theatre 1. It proved a great success. A number of vaudeville people contributed their services.—R. Brunson, now with Two Married Men, is well known here, having been connected with the old Cordray Stock co.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Sowing the Wind 5, 6. Yon Yonson 7, 8; good house; pretty scenery; fair performance. Smith and Campbell in At Gay Coney Island 9, 10; laughable production; large business. A Triumph of Love 15. Charles Dickson 16, 17. Dorothy Morton Opera co. 22-24. ==Item: The local Elks held memorial services 4.—Mr. and Mrs. Hannibal A. Williams gave Shakespearean recitals at Vincent Hall 5, 6. The Taming of the Shrew and A Winter's Tale were well recited.—The Bernard Walther Concert co. gave a pleasing entertainment 9; large audience.

WALLA WALLA.—New Walla Walla Theatre (J. G. Paine, manager): Chattanooga drew a good house Nov. 28; performance well received. Little Paloma, child pianist, to a well filled house 29. Jane Coombs in Bleak House 2; fair house; performance weak. The Pulse of Greater New York to fair business 6. Mahara's Minstrels to small house 9. At Gay Coney Island 8 canceled. The Span of Life 12. Hi Henry's Minstrels 15, 16. Davis' U. T. C. 23. ==Item: The Jane Coombs co. disbanded in Pendleton, Ore., 6. Members returned to Seattle, where co. was organized.

TACOMA.—Theatre (L. A. Wing, resident manager): At Gay Coney Island 2; fair attendance; clever features. Uncle Bob by Daniel Sully 5; heartily received by good house. Pudd'nhead Wilson 7; overflowing audience; splendid co. ==Lyceum (G. Harry Graham, manager): Coon Hollow 3; fair house. ==Item: The Elks held a memorial meeting in the Tacoma Theatre 4 to S. R. O.

NEW WHATCOM.—Bellingham Opera House (J. H. Stenger, manager): The Span of Life 7; clever scenic effects; fair business.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Down in Dixie 14; light business. Ben Hur 21, 22 (local). Shore Acres 26. Stetson's U. T. C. 31. What Happened to Jones 2. The Old Coat 5. Fields' Minstrels 7. ==Grand Opera House (Charles A. Feinler, manager): Cuba's Vow 8-10; fair business. McDoodle's Flats 12-14; good business. Lost in New York 19-21. The Heart of Chicago 22-24. The Wheel of Fortune 26-28. ==Item: Agnes Herndon and her manager, Aubrey Mittenthal, parted company here. This necessitated the reorganization of the co., which now is called the Aubrey Dramatic co., and will open at Sandusky, O., 26 in Dangers of a Great City.

PARKERSBURG.—Auditorium (W. E. Kemery, manager): Willis Brothers 8-10, presenting In Atlantic City, Sweethearts and Wives, and Two Old Cronies; entire satisfaction; big business. Roland Reed 16. Stetson's U. T. C. 26. Fields' Minstrels 27. Shore Acres 29. The Wheel of Fortune 30. Walker Whiteside Jan. 2.

DAVIS.—People's Opera House (H. N. Walters, manager): Old Southern Life 10 to S. R. O.; delighted audience. R. J. Erwood co. 22-24.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Dr. Stafford lectured 9; good business. Roland Reed in The Woman Hater 15. U. T. C. 21.

HUNTINGTON.—Davis Opera House (Joseph Gallick, manager): June Reed Concert co. 9 canceled. Field's Minstrels 27.

WESTON.—Camden Opera House (James A. Tierney, manager): Old Southern Life 15.

WELLSBURG.—Barth's Opera House (W. F. Barth, manager): Dark.

WISCONSIN.

JANESVILLE.—Myers Grand Opera House (Peter L. Myers, manager): Kelcey-Shannon co. 5 in The Moth and the Flame; largest audience of the season; co. and play gave satisfaction. Bryan's Comedians 6-10; good houses. Repertoire: A Hot Time, A Flaming Million, Mabel Heath, The Lawyer Detective, and A Bowery Girl. The Old Coat 12. Scalchi Concert co. 14. Money to Burn 17.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Tim Murphy in the Carpetbagger 9 did not do a good business, but gave entire satisfaction. The Old Coat 13. Under the Red Robe 17. Money to Burn 19. John L. Sullivan 23. Town Topics 26.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): The Old Coat 7; large and appreciative audience. The High School Dramatic Club successfully produced The Merchant of Venice 9 with Nathan Rothstein as Shylock and Helene Kelly as Portia.

PLATTEVILLE.—City Opera House (A. W. Loy, manager): John Dillon in Bartlett's Road to Seltzerville 7; fair house; general satisfaction. Boston Ladies' Symphony Orchestra 9; S. R. O.; appreciative audience.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Tim Murphy in The Carpetbagger 7; good house. The Old Coat 10; house crowded. My Friend from India 14. Scalchi Concert co. 16. Deshon Opera co. 25-28.

FOND DU LAC.—Crescent Opera House (William H. Stoddard, manager): Tim Murphy in The Carpenter 8; small business; excellent performance. Money to Burn 13 failed to appear. Scalchi Concert co. 15. My Friend from India 17.

RACINE.—Belle City Opera House (C. J. Felker, manager): Money to Burn pleased a good audience 10. Gilhooley's Reception 17. My Friend from India 18. Shanty Town 25.

STEVENS POINT.—New Grand Opera House (W. L. Bronson, manager): Mackay Opera co. opened for three nights 12 to a good house, presenting La Mascotte satisfactorily.

WAUSAU.—Alexander Opera House (P. H. Peters, acting manager): Money to Burn to good business 7; specialties good. Mackey Opera co. 15-17.

WEST SUPERIOR.—Grand Opera House (F. J. Marsh, manager): The Old Coat 7. My Friend from India 10.

RHINELANDER.—Grand Opera House (E. E. Stoltz, manager): My Friend from India 13. European Specialty co. 16. Scalchi Concert co. 19.

LA CROSSE.—Theatre (J. Strasilipka, manager): The Old Coat 9; fair house. Tim Murphy in The Carpetbagger 12; light business.

SHEBOYGAN.—Opera House (Robert Kohler, manager): Money to Burn 9 to fair house. My Friend from India 16.

ASHLAND.—Grand Opera House (John Meis, manager): My Friend from India 12. Scalchi Concert co. 20. 1492 Jan. 5.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): Money to Burn 11; crowded house; good performance. John L. Sullivan co. 18.

BARABOO.—The Grande (F. A. Philbrick, manager): Gilhooley's Reception 14 to pleased audience. Bryan's Comedians 19-24. Town Topics 27.

MERRILL.—Berard Opera House (Charles Quin, manager): Mackay Opera co. 19. Frank E. Long co. 29-Jan. 4. O'Hooligan's Wedding 11.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): The Pixies 7, 8 to big houses. Frou-Frou co. 10; small house; co. disbanded here.

PORTAGE.—Opera House (A. H. Carnegie, manager): O'Hooligan's Wedding 28.

WYOMING.

CHEYENNE.—Opera House (Stable and Bailey, managers): Della Pringle co. opened for a week 5-10; fair attendance first night; performance unsatisfactory; co. was obliged to cancel engagement for lack of attendance second night. 1492 13.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): A Stranger in a Strange Land 8-10 to light business. The Evil Eye opened to a good house 12. Some of the specialties were really clever, especially Rosaire and Elliott and the Althea Twins. The electric ballet was one of the attractive features. The Mandarin 21. Charles Coghlan 26-31. ==Princess Theatre (O. B. Sheppard, manager): The Fatal Card 12-17; good business. The drama is staged beautifully and fairly well acted by the Cummings Stock co. Albert Dunstan and Clifford Pembrooke were newcomers. Lend Me Your Wife 19-24. ==Toronto Opera House (Ambrose J. Small, manager): Ralph E. Cummings opened his second week 12 in Captain Swift to poor business. Martin's U. T. C. 19-24. ==Massey Music Hall (I. E. Suckling, manager): The Orange concert 12 scored a success. The programme was a lengthy and carefully selected one and included Frances World, Harold Jarvis, Bert Harvey, Toronto Ladies' Quartette, and the Varsity Banjo and Mandolin Club. The Messiah 15. ==Item: John E. Turton joined Her Majesty the Cook 9.—Cecil Kingstone, of the Cummings Stock co., will sever his connection with that co. 17.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Royal Italian Opera co. opened 3 in Faust and Il Trovatore to fair business; were deserving a better patronage. Finnegan's Ball 5; fair business; indifferent performance. Danreuther Quartette 6 assisted by local talent; large house; general satisfaction. A Stranger in a Strange Land 7; excellent performance; small house. Jack and the Beanstalk 8, 9. The Mandarin (local) 15. ==Item: Manager F. W. Stair left the city on Saturday to go in advance of Kelly and Mason.—Charles Leach, assistant treasurer of the Grand Opera House, Toronto, will manage our theatre.

VICTORIA.—Theatre (Robert Jamieson, manager): Sowing the Wind Nov. 30. At Gay Coney Island 3; good performance; good business. McEwen, hypnotist, 5-10; good business; performances wonderful. Pudd'nhead Wilson 13. Yon Yonson 16. Alone in Greater New York 19. Gayest Manhattan 26. Dorothy Morton Opera co. 30. A Boy Wanted Jan. 11. A Contented Woman 13. Grau Opera co. 16-21. A Bunch of Keys 28.

OTTAWA.—Russell Theatre (W. A. Downs, manager): A Turkish Bath 8-10 did not appear, having closed at Ogdensburg, N. Y. J. E. Toole in Killarney and the Rhine 12, 13 and Rip Van Winkle 14 to small audiences. Robert Mantell 26-28. ==Grand Opera House (Joseph Frank, manager): Cummings Stock co. presented Gloriana 12-17.

WINNIPEG.—Theatre (C. P. Walker, manager): Shaft No. 2 5, 6; fair audiences. Scenic effects the best seen here in many months and co above the average. Sowing the Wind 16, 17. At Gay Coney Island 20, 21. A Contented Woman 26, 27. Mistakes Will Happen Jan. 2, 3. ==Grand Opera House (W. H. Seach, manager): Dark.

WOODSTOCK.—Opera House (Warren Totten, manager): Emerson Stock co. 12-17 to light business. Repertoire: A Kentucky Romance, All the Comforts of Home, My Niece from New York, and Lady Audley's Secret; performances satisfactory. An Enemy to the King 22. ==Item: Fay Robinson and Joe Deming left the Emerson co. here.

LONDON.—Grand Opera House (A. E. Roote, manager): Finnegan's Ball 8; good performance; large audience. Jack and the Beanstalk 10. ==Music Hall (Alex Harvey, manager): Dean's U. T. C. 9; fair attendance. ==Item: The Christmas Mirror surpassed all expectations.

CHATHAM.—Grand Opera House (R. A. McVean, manager): Queen Esther (local) 6, 7; poor performance. Two Little Vagrants 9, good business; satisfactory performance. Mildred Holland as Fan Fan was capital. An Enemy to the King 19. W. D. Emerson co. 26-31.

VANCOUVER.—Opera House (Robert Jamieson, manager): Sowing the Wind 1. At Gay Coney Island 5; fair performance to S. R. O. Pudd'nhead Wilson 15. Yon Yonson 19.

ST. THOMAS.—New Duncombe Opera House (T. H. Duncombe, manager): The Players 12-17. ==New Grand Opera House (A. McVean, manager; E. F. Spencer, local-manager): Dark.

BERLIN.—Opera House (George O. Philip, manager): Ferris co. in hypnotism and Vaudeville 8-10; fair business. Daniel R. Ryan co. 19-24.

GUELPH.—Royal Opera House (A. J. Small, lessee; G. A. Dubois, representative): An Enemy to the King 23.

LINDSAY.—Academy of Music (Fred Burke, manager): A Turkish Bath 19. Orris Ober Stock co. 26-31.

OSHAWA.—Opera House (J. W. Borsberry, manager): Loraine Hollis co. 15-17.

QUEBEC.—Academy of Music (Charles H. Palmer, manager): Dark.

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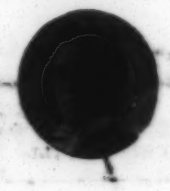

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